SHOCK TACTICS

Eric Saward interview

BBC

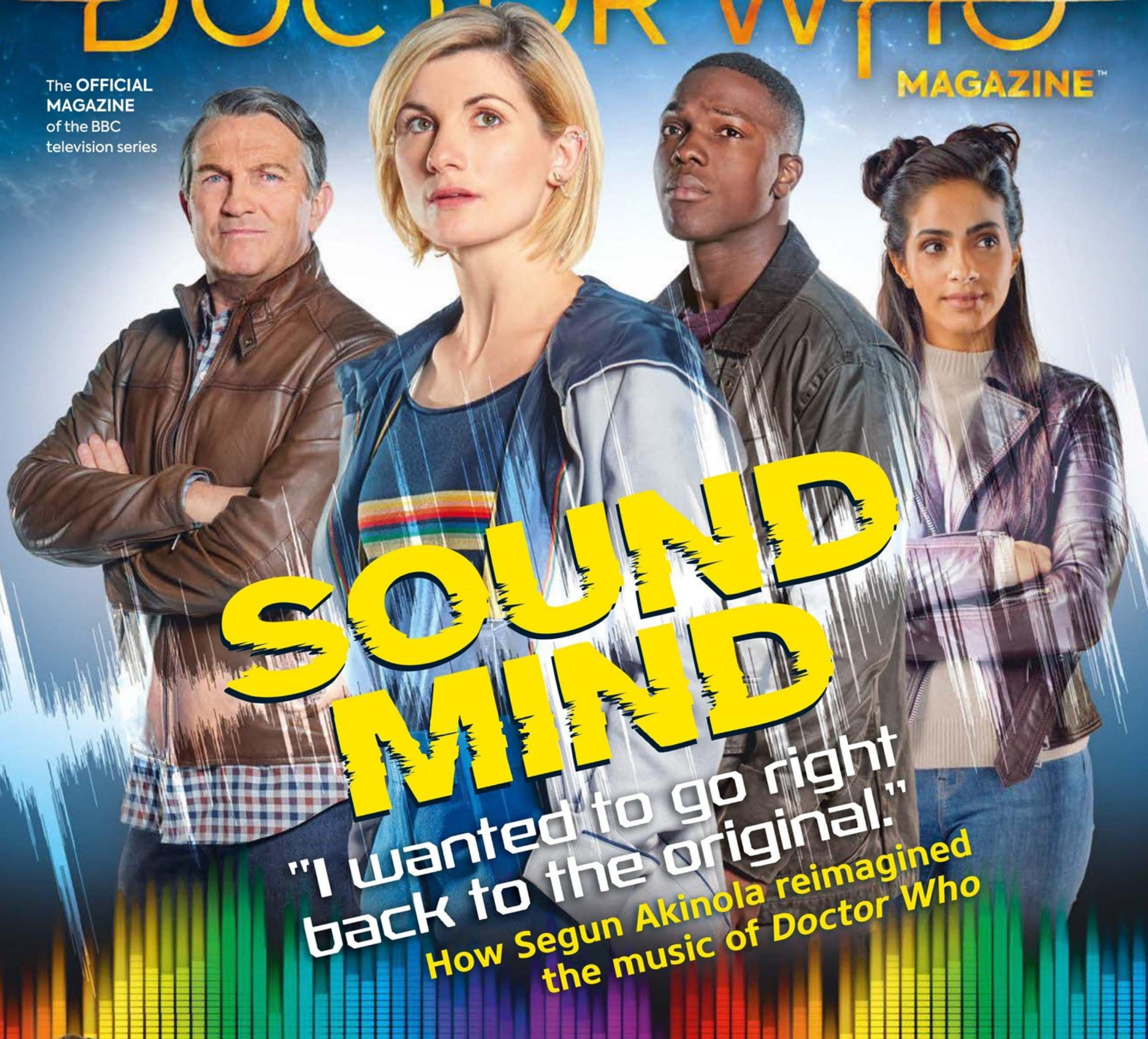
COLLISION COURSE

Inside *Nightmare of Eden*

DOCTOR WHO

MAGAZINE™

The **OFFICIAL MAGAZINE** of the BBC television series



SOUND MIND

"I wanted to go right back to the original."

How Segun Akinola reimagined the music of Doctor Who

ALLONS-Y

David Tennant is back!

IN THE PICTURE

Storyboarding the Doctor

- Steven Moffat
- Jacqueline King
- Alex Mercer
- Robert Allsopp
- Athena Stamos
- Shane Rimmer
- Herald of Madness
- Lady Peinforte

AND MUCH MORE!

ISSUE 538
June 2019
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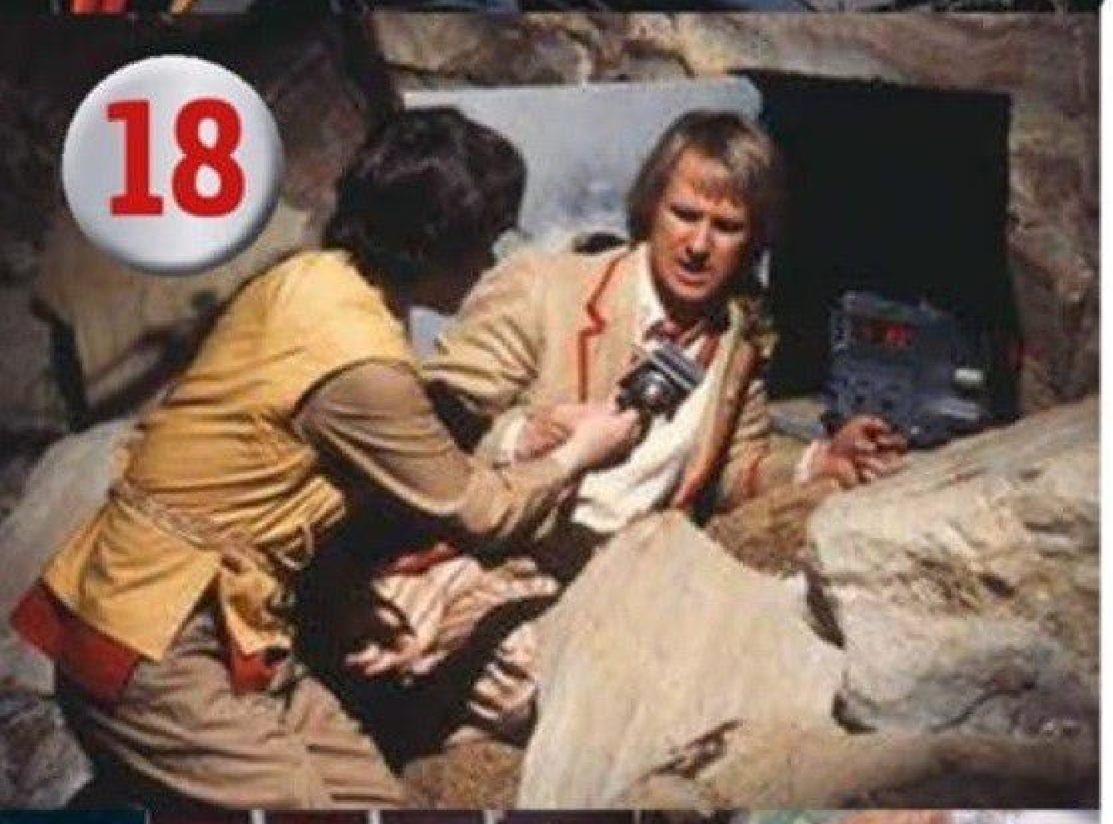

WIN!
DOCTOR WHO
THE LOST TV EPISODES
THE DOCTORS
THE COLIN BAKER YEARS
WARRIORS' GATE

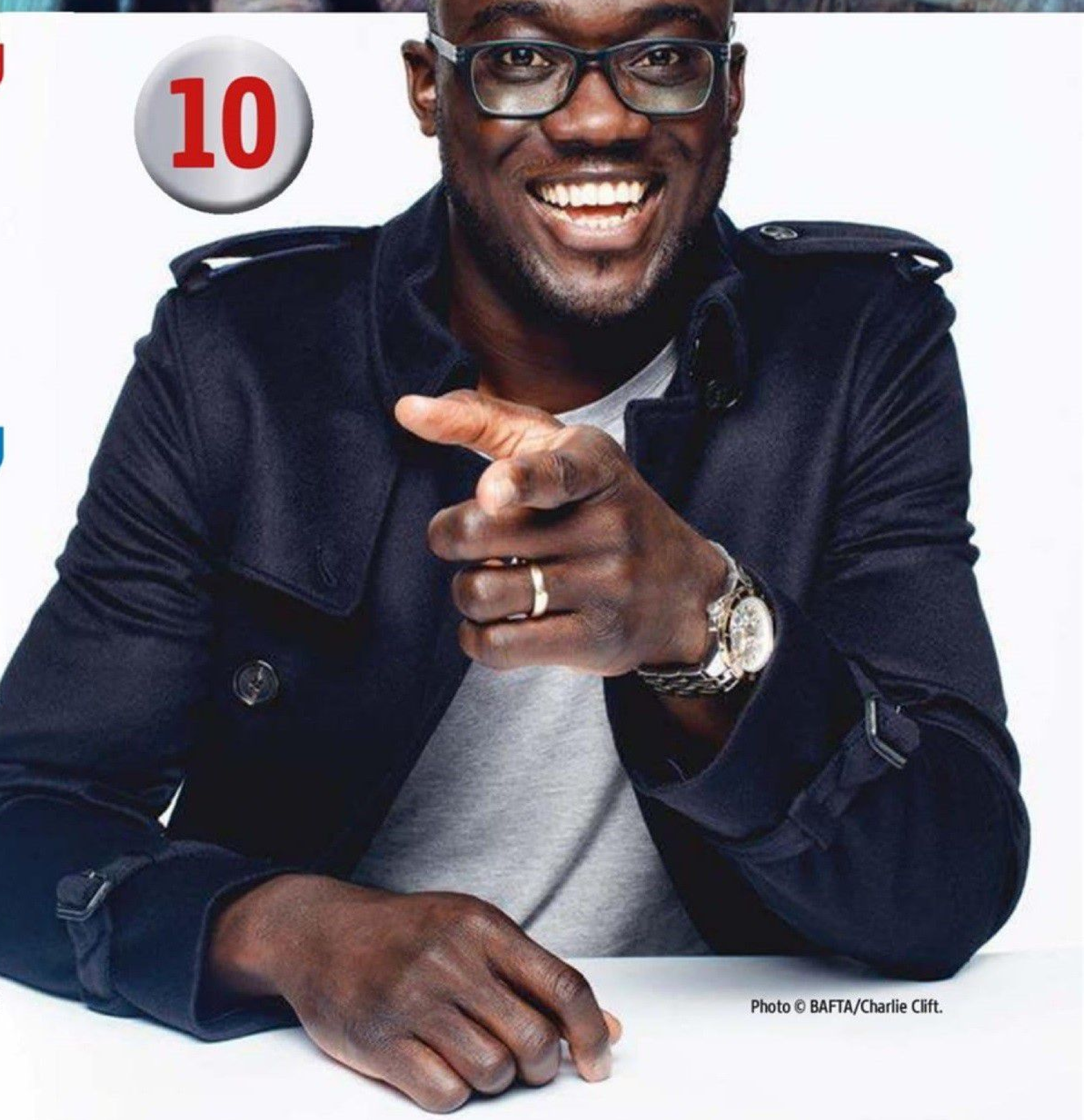

Photo © BAFTA/Charlie Clift.

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Welcome

It seems almost every issue of **Doctor Who Magazine** includes sad news about the death of a former cast or crew member. It's inevitable, given the programme's remarkable longevity. But while we're lucky that we always have new episodes to look forward to, it doesn't make the losses of the past any easier to bear.

On page 42 Toby Hadoke pays tribute to Shane Rimmer, an actor who only appeared in one *Doctor Who* story, back in 1966, but who made a big impact in many other films and television series that I suspect **DWM** readers hold dear. I'm very fond of *The Gunfighters*, but Shane's passing was upsetting for more personal reasons – I was the publisher of his autobiography and I counted him as a friend.

Shane was best known for providing the voice of Scott Tracy in *Thunderbirds*. His work on the lavish 'Supermarionation' series was largely confined to attending recording sessions over several stints from summer 1964, and it was pretty much over by the time he joined the cast of *The Gunfighters* in March 1966. He had no idea that *Thunderbirds*, a job that spanned little more than a couple of years, would overshadow the rest of his career. His contribution to *Doctor Who* took even less time, but I bet he was asked about it more than his roles for such celebrated film directors as Stanley Kubrick, George Lucas and Tim Burton.

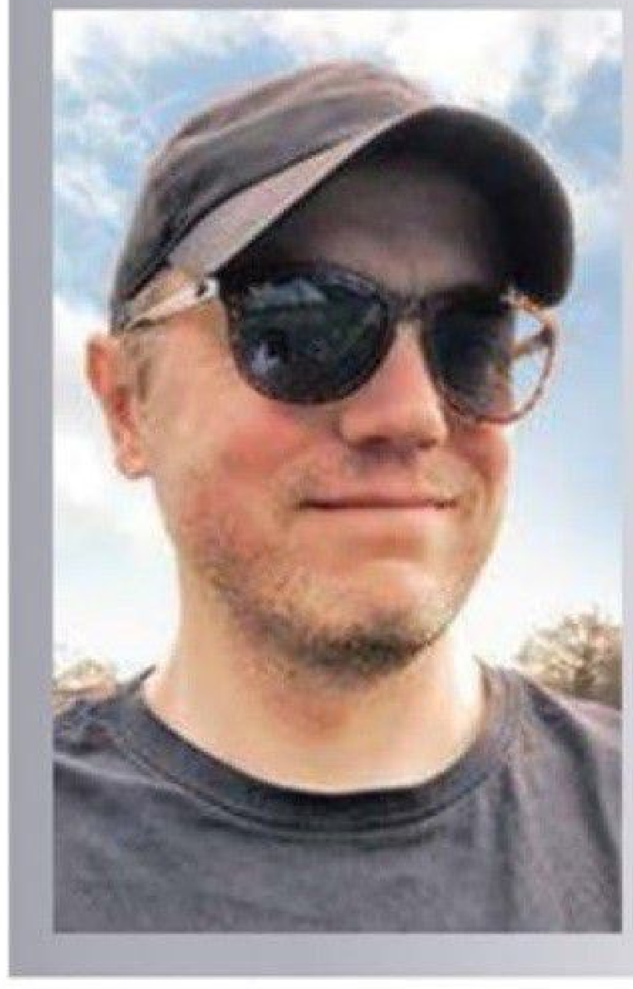
A couple of days before this issue went to press, I visited the set of *Doctor Who* to photograph Jodie Whittaker for next issue's exclusive interview. With her usual self-effacement she freely admitted that she hadn't watched *Doctor Who* as a child. Her mind was elsewhere. "Well," she said with a cheerful shrug, "I didn't know, did I?"

Jodie couldn't have predicted the course her career was going to take, any more than Shane could have predicted that he'd spend more than 50 years associated with a puppet. But Shane was more than pleased to have been part of television history, and from what I saw in Cardiff, Jodie is very happy in her work.

Talking of which, everyone at **DWM** is delighted by the feedback we've been getting on our *Costume Design* special. By the time you read this we'll be working on issue 539, which will also be published as a deluxe limited edition. Keep an eye on our social media accounts, where we'll be revealing some very special contents...

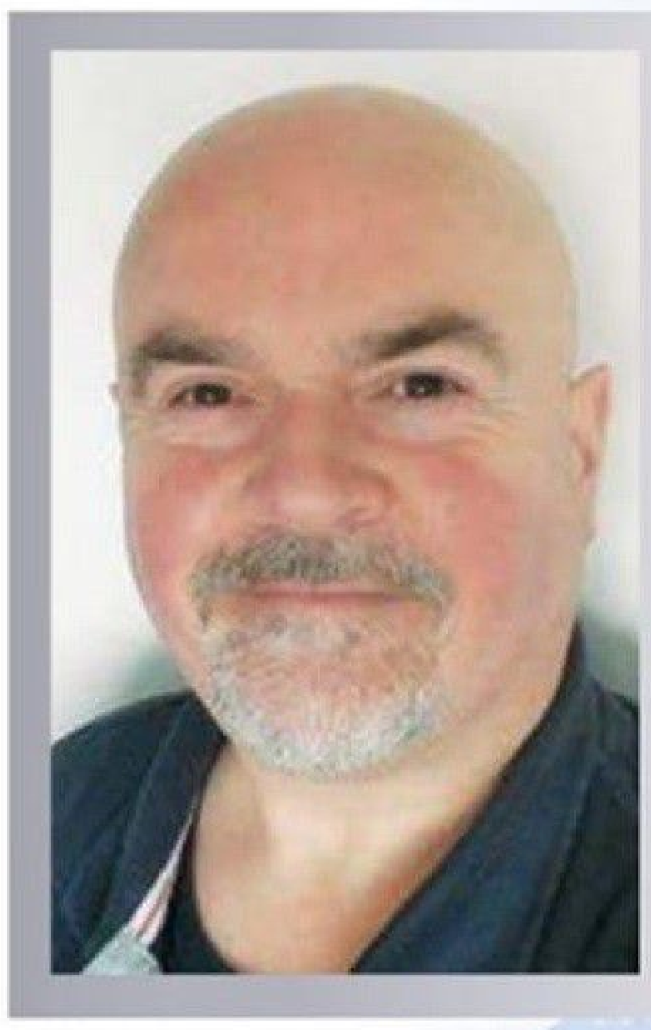
Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

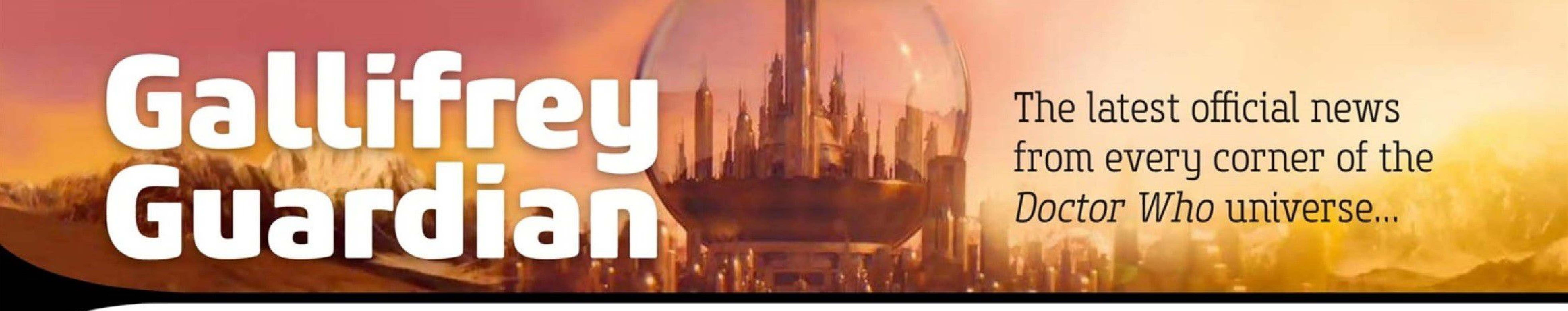


James Offredi
When his two young daughters aren't commandeering his office, James collaborates on a number of comic-related projects, including Panini's *Draw the Marvel Way* and IDW's *GI Joe*. At the moment he's colouring our latest strip, *Herald of Madness*. In his spare time he does exactly what his daughters tell him to do.

David Roach
David has been drawing and inking *Doctor Who* covers for 20 years now, alongside creating storyboards and drawing strips for *2000 AD* and **DWM**. He recently finished work on the *Doctor Who: Infinity* game and has just written *Masters of British Comic Art*, which will be published by Rebellion later this year.



Lew Stringer
Lew has been writing and drawing our *Daft Dimension* strip since 2014, but has a career in comics that has spanned the last 35 years. His creations include Combat Colin for Marvel UK and Pete and his Pimple for *Oink!* comic. When he's not drawing daft Daleks he's an occasional contributor to such titles as *The Beano* and *Viz*.



Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Deluxe DWM

The next issue of **Doctor Who Magazine** will come in a choice of three different versions. Issue 539 will be available (i) as a regular newsstand edition priced £5.99, (ii) as an edition with a text-free cover for subscribers only, and (iii) as a deluxe edition available at WH Smith priced £9.99. This limited deluxe edition will include the regular newsstand version of the magazine, a bonus supplement, download codes, a very special exclusive item and more. Look out for it!

Green Grooves

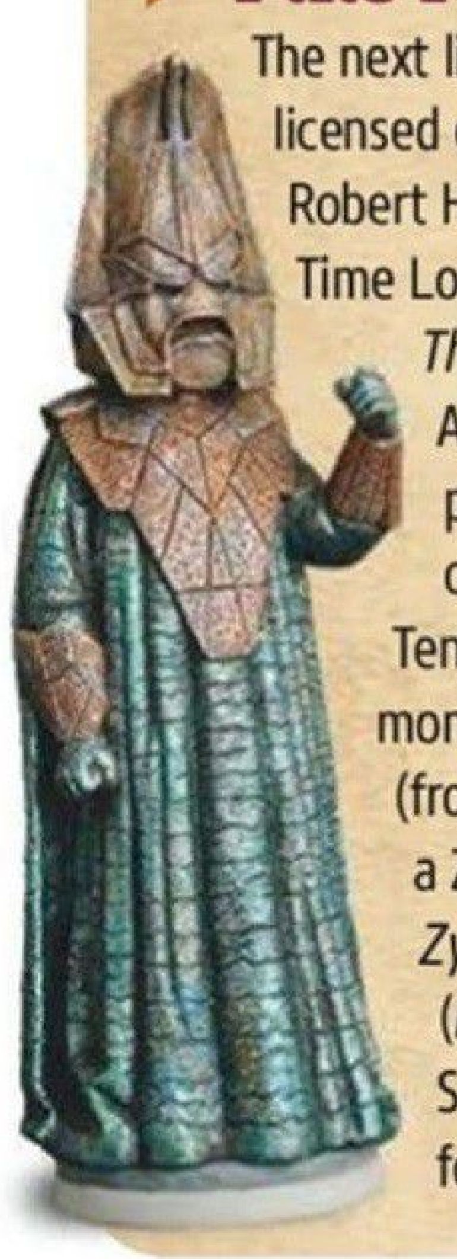
BBC
DOCTOR WHO
THE CREEPING DEATH

From Friday 24 May Asda will be stocking an exclusive neon-green vinyl edition of *The Creeping Death*, a new full-cast audio adventure from Big Finish. Written by Roy Gill, the story stars David Tennant as the Tenth Doctor and Catherine Tate as Donna Noble. The vinyl edition is limited to just 1,000 copies. *The Creeping Death* will also be available as part of *The Tenth Doctor Adventures: Volume Three*. See page 78 for details.

Invasion Earth

The latest in Obverse Books' unofficial *Black Archive* series of essays exploring *Doctor Who* stories is 1964's *The Dalek Invasion of Earth*, priced £6.99 in paperback or £3.99 as an ebook. Visit *obversebooks.co.uk* for details of this and other titles.

Fine Figure



The next limited-edition, officially licensed collectable figurine from Robert Harrop Design will be the Time Lord Omega, as seen in *The Three Doctors* (1972-73). Also available are hand-painted 1:12 scale figurines of the Third, Fourth and Tenth Doctors, as well as monsters such as Scaroth (from *City of Death*, 1979), a Zygon (*Terror of the Zygons*, 1975) and Sutekh (*Pyramids of Mars*, 1975). See *robertharrop.com* for details.

Three Doctors on Blu-ray

The next release in BBC Studios' acclaimed *Doctor Who – The Collection* range of Blu-ray box sets will be 1972-73's Season 10.

The Season 10 Blu-ray box and its contents. Art by Lee Binding.

Stewart Bevan and Katy Manning in *Keeping Up with the Joneses*.

The five stories that comprise Season 10 – *The Three Doctors*, *Carnival of Monsters*, *Frontier in Space*, *Planet of the Daleks* and *The Green Death* – star Jon Pertwee as the Doctor and Katy Manning as Jo Grant. With all episodes newly remastered from the best available sources, this Blu-ray box set also contains extensive, and exclusive, special features.

Executive producer Russell Minton tells **Doctor Who Magazine**: "Season 10 was very well covered in terms of special features on the DVDs, but I'm really pleased we have new stories to tell in the form of some brand-new documentaries. *Doctor Who and The Third Man*, produced by Ed Stradling, is a 90-minute in-depth documentary hosted by the brilliant Matthew Sweet, which dissects the whole Third Doctor era, with archive interviews and special guests Mark Gatiss, Steven Moffat and Katy Manning.

"Chris Chapman has produced two new features," Russell continues. "*Keeping Up with the Joneses* takes Katy Manning and Stewart Bevan [who played Clifford Jones] back to the location for *The Green Death*, where they meet up with some of the locals who were there when the crew filmed the story. It's a really fun and poignant feature. Meanwhile, *Looking for Lennie* sees Toby Hadoke set out on a quest to learn more about director Lennie Mayne. It's a great insight into someone who we as fans don't know a huge amount about, with some fantastic interviewees.

"For *Behind the Sofa*, we reunite Katy, John Levene [Benton] and Richard Franklin [Yates] to look back at Season 10 – they all have plenty to say! And there's also a 21st-century panel consisting of writers Pete McTighe and Joy Wilkinson, and executive producer Phil Collinson.

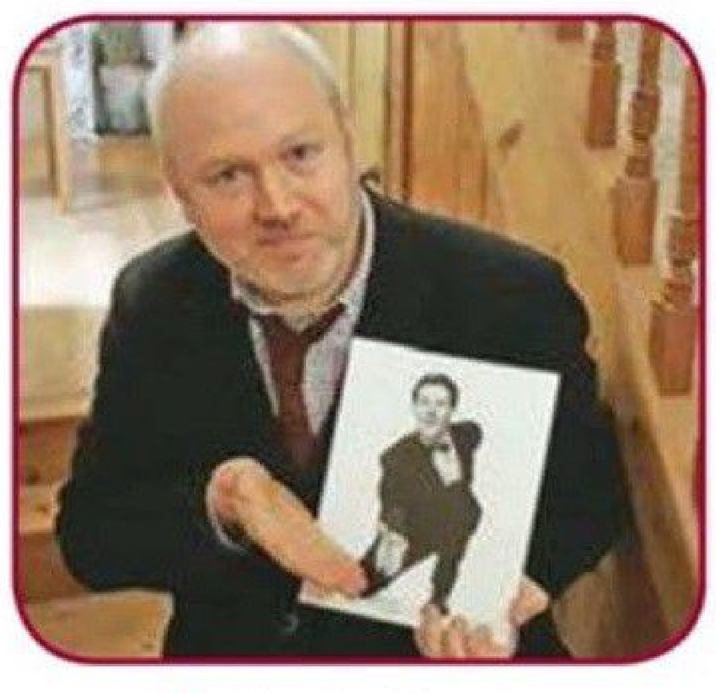
"There are updated optional special effects for *Planet of the Daleks* created by Rob Ritchie and a lovely 5.1 mix for the story by Mark Ayres. Peter Crocker has spent a long time restoring Episode Three [which once only existed as a black-and-white film print] and I think it looks fantastic.

"Steve Broster has revisited his two-part documentary *The Perfect Scenario*, which has a new script and voiceover," adds Russell. "There are quite a few unreleased treats from the archive which we've been able to include, along with some lovely audio interviews, a full-length Panopticon convention panel with Jon Pertwee, Katy and Nick Courtney [the Brigadier], and some great *Frontier in Space* model trims footage. There's also an omnibus edition of *The Green Death*, unseen since Christmas 1973, which has been rebuilt by Peter Crocker and Mark Ayres."

The six-disc box set also includes hours of extensive special features previously released on DVD, including *The Sarah Jane Adventures: Death of the Doctor*, the two-part 2010 story that saw Jo Jones (née Grant) meet the Eleventh Doctor (Matt Smith), in addition to HD photo galleries and PDFs of scripts, production files and rare documentation.

Doctor Who – The Collection: Season 10 is now available for pre-order from online retailers such as Amazon and HMV. It will be released on Monday 8 July, RRP £56.16.

Joy Wilkinson, Phil Collinson and Pete McTighe go *Behind the Sofa*.



Toby Hadoke goes *Looking for Lennie*.

John Barrowman *is* the Doctor!

Captain Jack Harkness will take on the mantle of the Sixth Doctor in *The Lives of Captain Jack: Volume Two*, a new box set of full-cast audio adventures from Big Finish.

John Barrowman reprises his role as the dashing Time Agent, with Jack taking on fake news, trench warfare and the dress sense of the Sixth Doctor (played by Colin Baker) in three new stories: *Piece of Mind* by James Goss, *What Have I Done?* by Guy Adams and *Driving Miss Wells* by James Goss.

James, who is also the producer of *The Lives of Captain Jack*, says, "As we had such a great time doing the first volume it seemed a lovely idea to do another. Hearing him face off against Colin Baker's Doctor is the joy we've all been waiting for."

The Lives of Captain Jack: Volume Two will be released in June 2019 and is available for pre-order now from Big Finish at £24.99 on CD or £19.99 to download, rising to its general release price of £34.99 on CD or £29.99 to download.

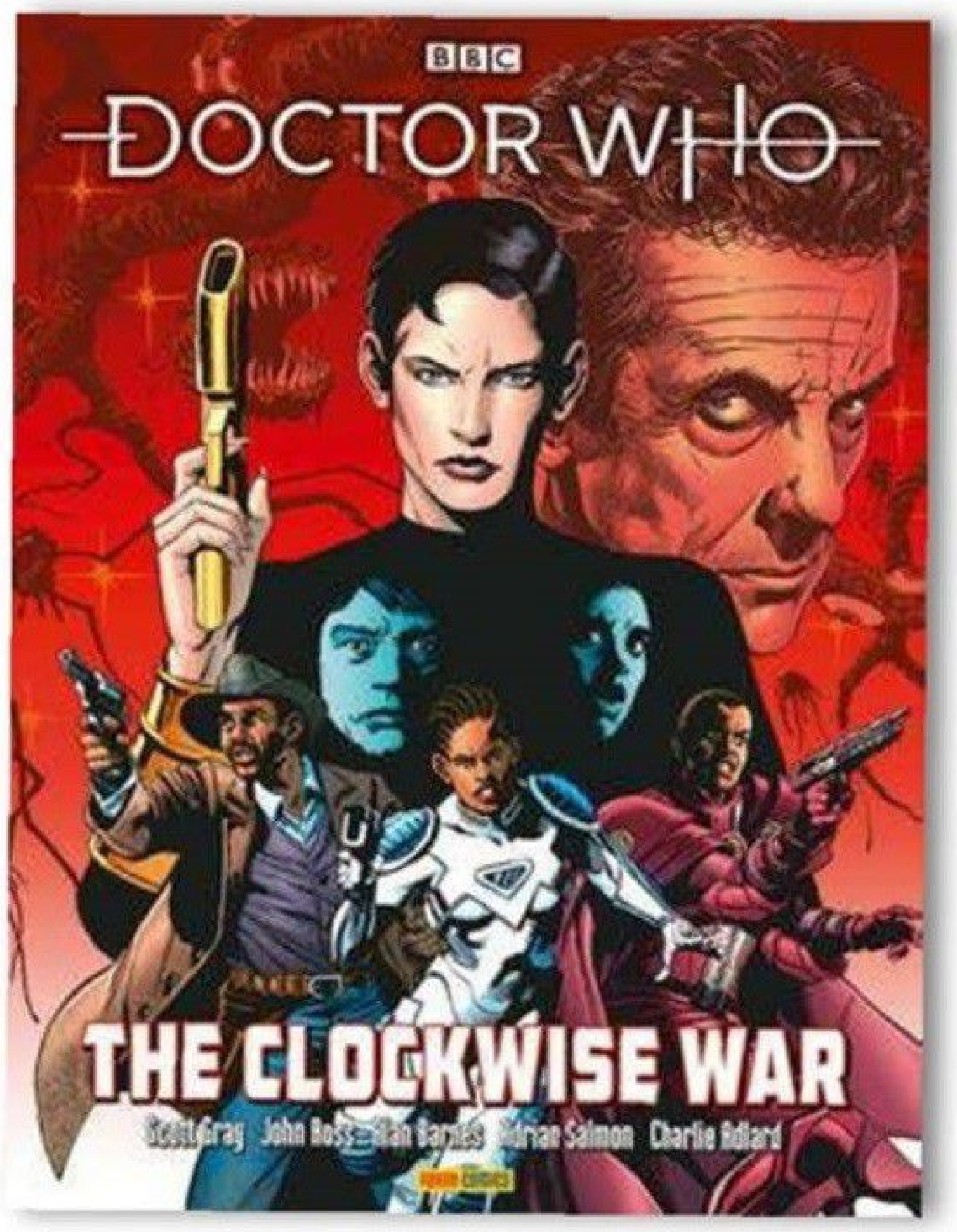
The Sixth Doctor (Colin Baker) and Captain Jack (John Barrowman).

Clocking On

In June, Panini will publish *Doctor Who: The Clockwise War*, a 155-page collection of comic strips from the pages of Doctor Who Magazine and the *Doctor Who Yearbooks* published by Marvel UK from 1994-96.

The book is in full colour throughout and contains the following strips:

- *The Clockwise War* by Scott Gray and John Ross
- *The Cybermen* by Alan Barnes and Adrian Salmon
- *A Religious Experience* by Tim Quinn and John Ridgway
- *Rest & Re-Creation* by Scott Gray and Charlie Adlard
- *The Naked Flame* by Scott Gray and Charlie Adlard
- *Blood Invocation* by Paul Cornell and John Ridgway
- *Star Beast II* by Gary Gillatt and Martin Geraghty
- *Junkyard Demon II* by Alan Barnes and Adrian Salmon


BBC
DOCTOR WHO
THE CLOCKWISE WAR
Scott Gray John Ross Alan Barnes Adrian Salmon Charlie Adlard

The Clockwise War is the final Twelfth Doctor adventure and features a special chapter starring the War Doctor and set during the Time War.

The Cybermen art is being 'remastered' by Adrian Salmon and for the first time the saga will be completely in colour. Adrian is colouring the first six pages, previously only published in black and white.

Also included is an in-depth behind-the-scenes feature written by the creators, with many previously unseen design sketches and pencil pages.

The Clockwise War will be available in June from *store.panini.co.uk* and other online retailers, RRP £16.99.

Stitches in Time

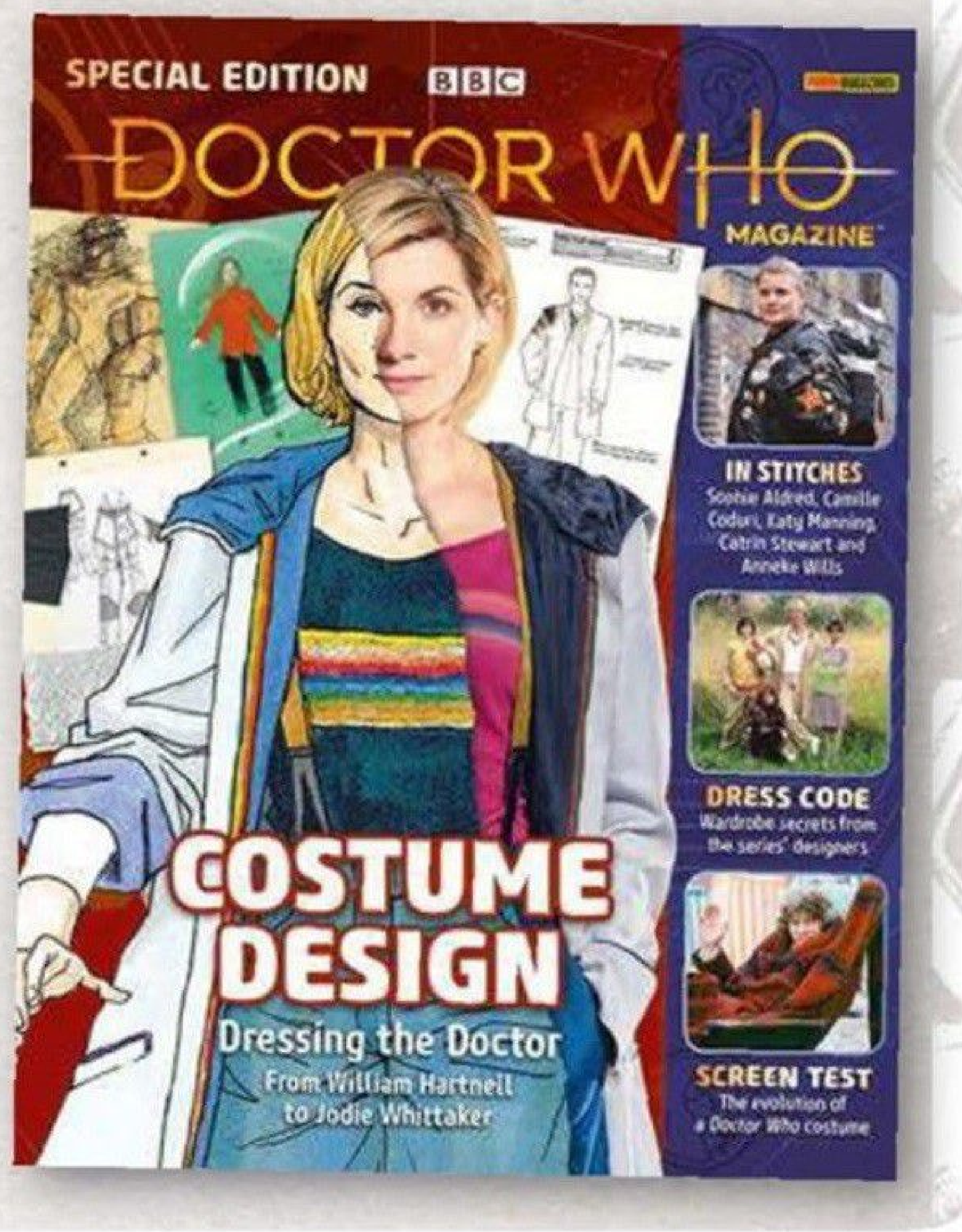
The latest **Doctor Who Magazine** Special Edition features numerous rare and previously unpublished illustrations showing how the look of an episode evolves from sketch to screen, plus exclusive interviews with the following designers:

- **Lee Bender** (owner of the Bus Stop boutique, which supplied outfits for Sarah Jane Smith)
- **Howard Burden** (designer of the Twelfth Doctor's costume)
- **Ray Holman** (designer of the Eleventh and Thirteenth Doctor's costumes, and *Doctor Who*'s current costume designer)
- **June Hudson** (designer of the Fourth Doctor's final outfit and numerous costumes for Romana)
- **Barbara Lane** (*The Claws of Axos*, *The Dæmons* etc)
- **Amy Roberts** (*Image of the Fendahl, Full Circle* etc)
- **Alexandra Tynan** (*The Tenth Planet*, *The Highlanders*, *The Evil of the Daleks* etc)
- **Lucinda Wright** (designer of Christopher Eccleston's series as the Ninth Doctor)

Plus, the stars who wore the designers' creations look back at their characters' clothes:

- **Sophie Aldred** (Ace)
- **Camille Coduri** (Jackie Tyler)
- **Katy Manning** (Jo Grant)
- **Catrin Stewart** (Jenny Flint)
- **Anneke Wills** (Polly)

DWM Special Edition issue 52: *Costume Design* is out now, priced £5.99 in shops or direct from *store.panini.co.uk* **DWM**


SPECIAL EDITION
BBC
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IN STITCHES
Sophie Aldred, Camille Coduri, Katy Manning, Catrin Stewart and Anneke Wills
DRESS CODE
Wardrobe secrets from the series' designers
COSTUME DESIGN
Dressing the Doctor
From William Hartnell to Jodie Whittaker
SCREEN TEST
The evolution of a Doctor Who costume

THE DOCTORS
HEROES!
THE DOCTORS
THE PAUL McGANN YEARS

Who's Talking

Koch Media's unofficial interview series *The Doctors* continues with *Heroes*, released on 3 June. The DVD features Trevor Martin, Damaris Hayman, Stewart Bevan, Jeremy Bulloch, Andrew Hayden-Smith and David Brierley, and is priced £12.63 on Amazon. *The Paul McGann Years* will be released on 2 September, priced £16.55 from Amazon, and features Paul McGann, Daphne Ashbrook, Yee Jee Tso, Eric Roberts, Philip Segal and Geoffrey Sax.

Capaldi and CHAS

Twelfth Doctor Peter Capaldi has lent his support to Children's Hospices Across Scotland, better known as CHAS. The charity has launched a campaign asking people to "get your geek on" for Geeky T-Shirt Weekend.

On 3 and 4 May, CHAS is encouraging the public to show allegiance to their preferred science-fiction and fantasy heroes. All supporters need do is don their favourite geeky T-shirt on the day and donate £2 to the charity by calling 0141 779 6180 or visiting *chas.org.uk/donate*

Peter says: "I've seen at first hand what fan communities are capable of when they get together. And the CHAS cause is one I know they will want to unite behind. Get your geeky T-shirt on to help the families this wonderful charity cares for."

Cult Event

Chris Chapman (producer/director of special features on the *Doctor Who* Blu-rays and DVDs) and Chris Jury (Deadbeat in 1988-89's *The Greatest Show in the Galaxy*) will be among the guests at the first convention hosted by We Are Cult, which will be held in Bristol. See *wearecult.rocks* for details.

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:

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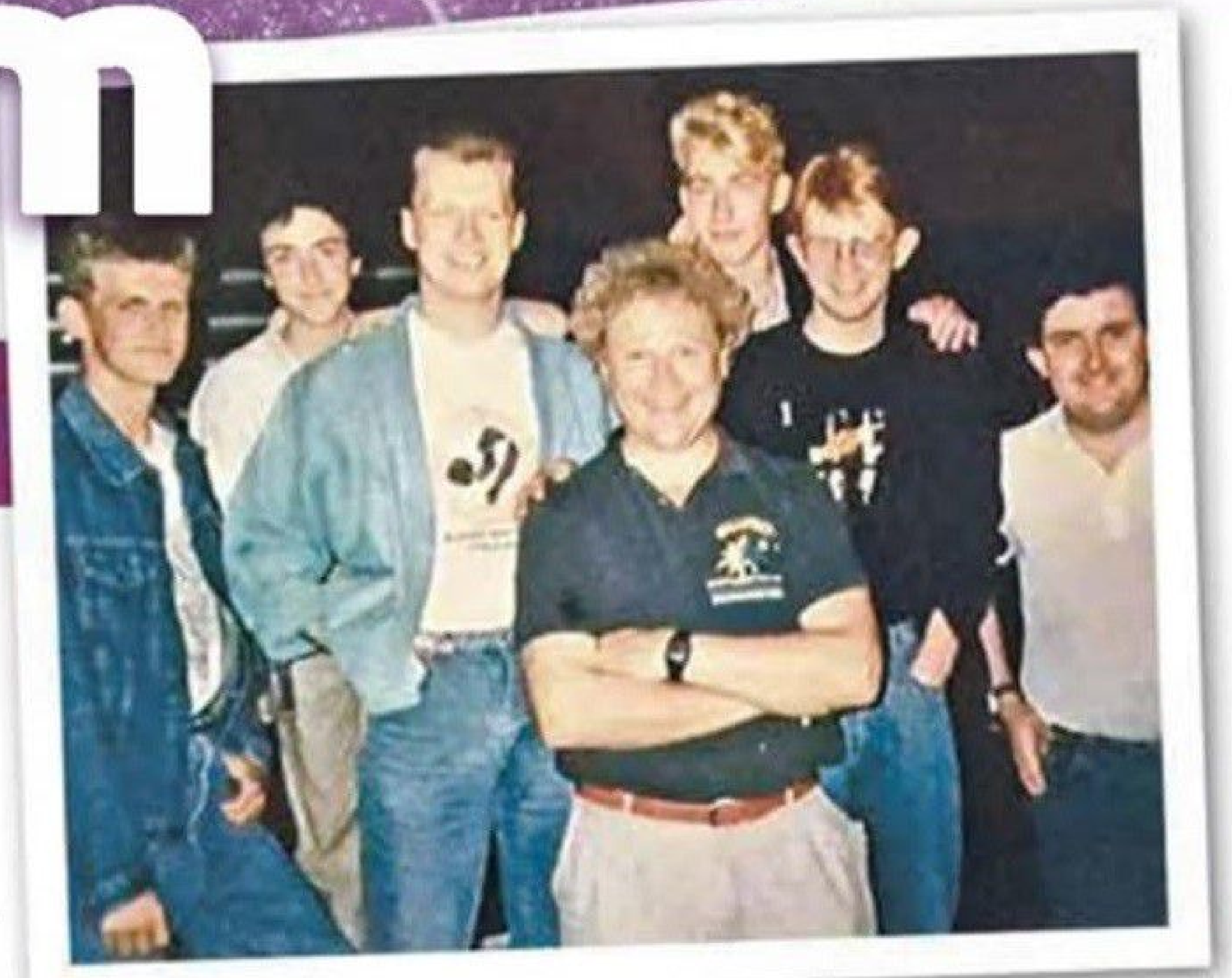
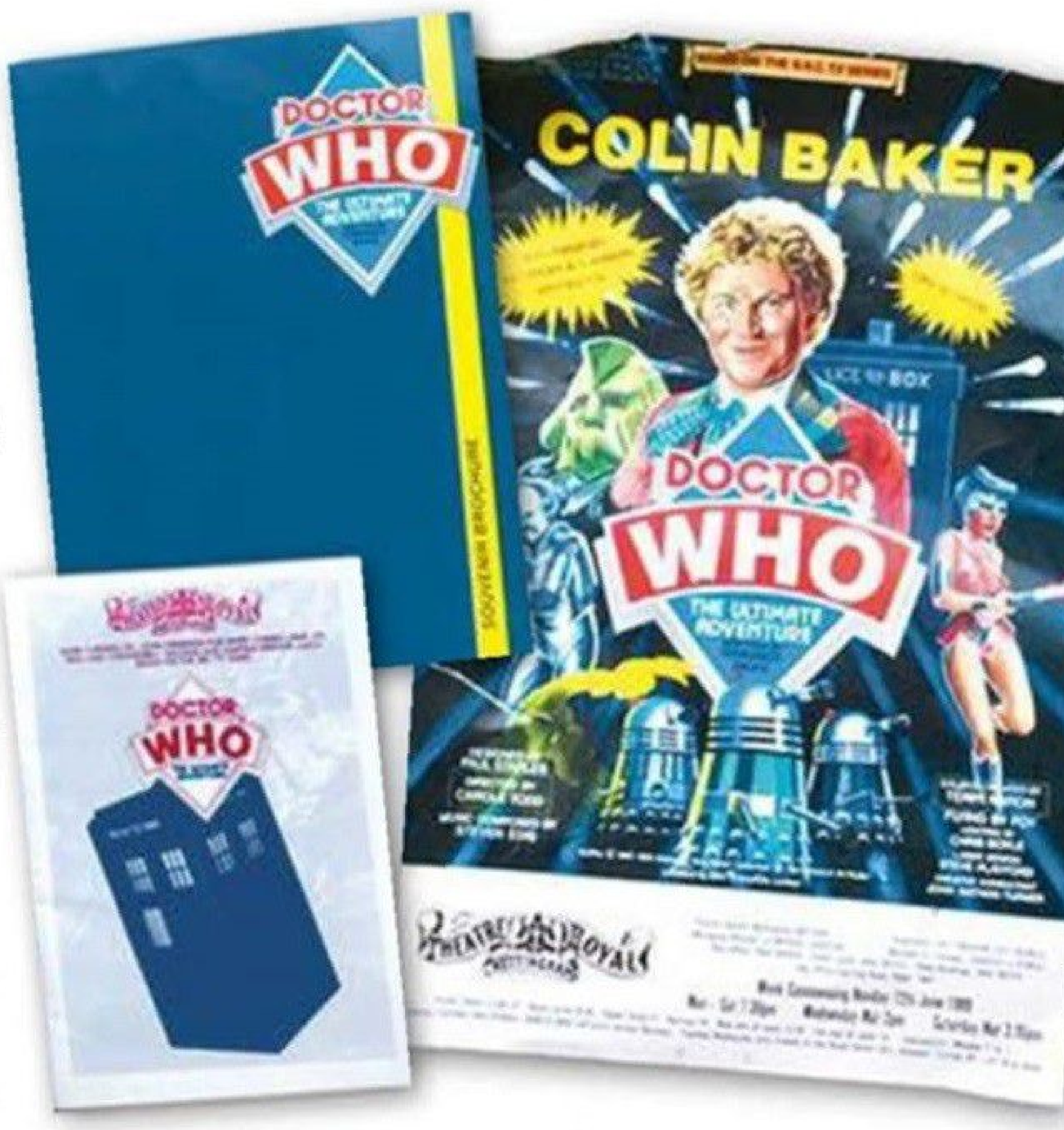


Colin Baker at an Edinburgh performance of *The Ultimate Adventure* with reader David Mudie to his right.

This year marks the 30th anniversary of the *Doctor Who* stage play *The Ultimate Adventure*. Some of you were lucky enough to see it...



Jason Buckby's souvenirs from *The Ultimate Adventure*.

DOCTOR WHO LIVE

JASON BUCKBY LEICESTER

Great articles on *The Ultimate Adventure* stage show in **DWM** 537. In July 1989 I dragged my folks to see Colin Baker as the Doctor at Nottingham's Theatre Royal. We were standing outside a café before the show. I looked in the window and there was the Doctor, the Cyber Leader and another cast member having a coffee. My mind was blown! I was shy at the time so I didn't go in and ask for autographs. I loved the show. Colin was on top form and it was very exciting to see the Daleks screeching "Exterminate!" live. But my dad wasn't impressed – he said he'd wished it were Jon Pertwee. During the interval I bought the poster and the two programmes and I still have them to this day.

The end of the show was met with tremendous applause. It was amazing and I felt so lucky to get to see my hero live on stage. It really was the ultimate adventure!

DAVID MUDIE LEICESTER

I thoroughly enjoyed Marcus' editorial in **DWM** 537. 1989 was a tremendously exciting year. Season 25 in 1988 had shown us how good the show could be with the new production team, and Sylvester McCoy and Sophie Aldred as the Doctor and Ace had proved themselves to be a combination with tremendous potential. Personally I was taking my first tentative steps into the madness of fandom.

Then out of the blue came *The Ultimate Adventure*. I was lucky enough to witness both Jon Pertwee (in Glasgow) and Colin Baker (in Edinburgh) playing the part and, while it was a delight to see the Third Doctor strut his stuff, there is no doubt the Sixth Doctor won this particular battle hands down. He was much better!

EWAN MORGAN EMAIL

Thanks for your brilliant features on *The Ultimate Adventure*, which brought back many memories. During the 80s I managed to obtain a few interviews with actors and in March 1989 it was known that Jon Pertwee was coming to our theatre in Aberdeen as Doctor Who. So I passed a letter on to Pat, the stage door man, to ask if he'd be willing to let some local fans into Jon's dressing room. He said yes, but only to ten fans.

Before I knew it our group outside the stage door had attracted 13 people. Pat refused to let all 13 in, so four volunteered to step down: Bruce, Ian, Stephan and Alan all gave up their chance to meet the Third Doctor. A little boy I didn't know who was there with his dad was then pushed forward to make up the ten.

STAR LETTER

PAUL STENTON EMAIL

My earliest ever memory is of Jon Pertwee being stalked by a Sea Devil. Seeing that, I quickly became hooked on this remarkable TV show called *Doctor Who*. In 1979 I purchased my first issue of **Doctor Who Magazine** (then *Doctor Who Weekly*). I'd saved the 12p from my pocket money and was amazed at all the new facts I could find out about the actors and the programme!

In 1991 I attended my first convention and was lucky enough to meet Jon Pertwee. Then I finally met Tom Baker at a signing of his autobiography, *Who on Earth is Tom Baker?*

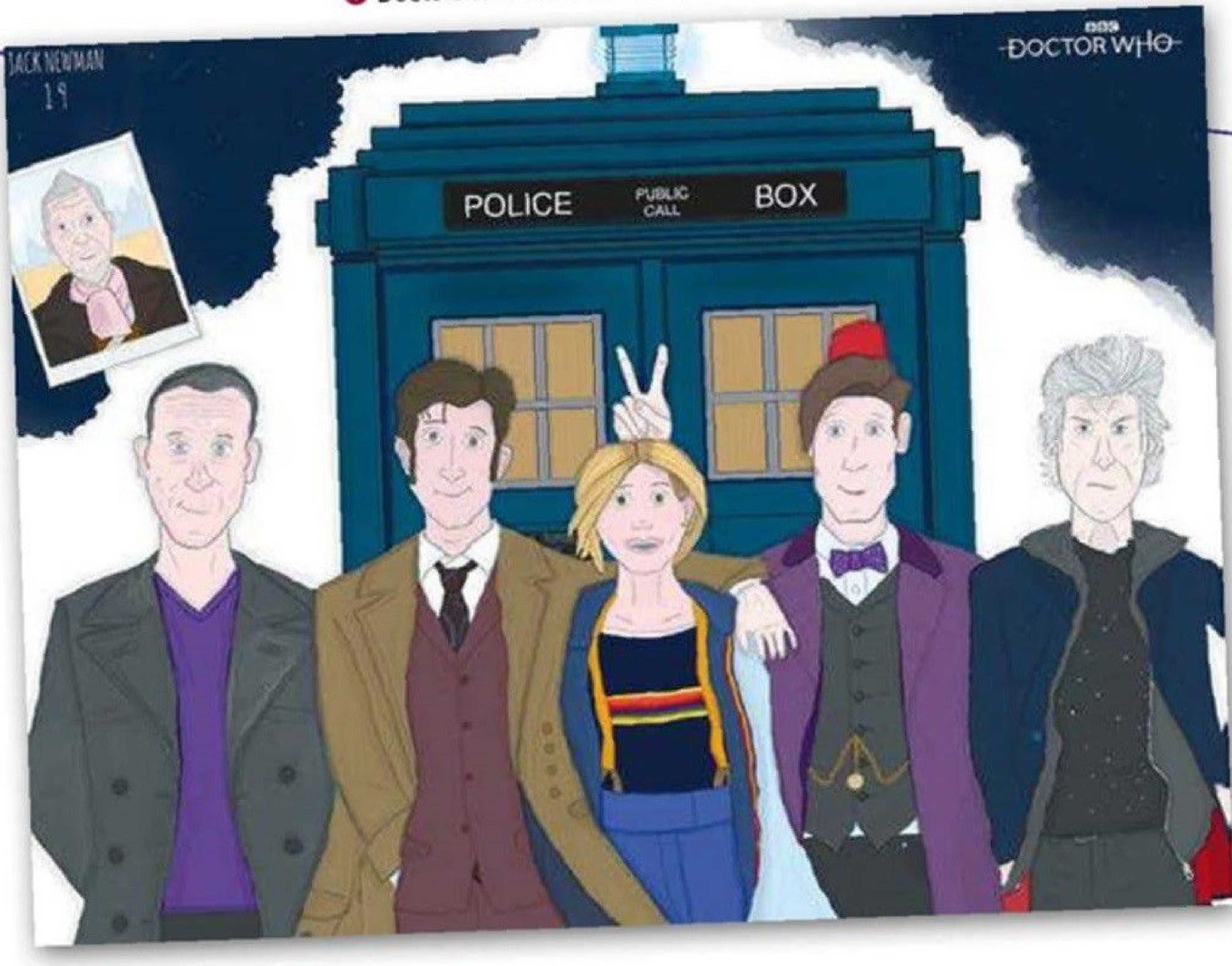
My love for the show led me to become an actor and, like many fans, I dreamed I would one day be part of its illustrious history. In late 2018 the opportunity arose as I was asked to be part of the 'Project Team' for the University of Central Lancashire's reconstruction of *Mission to the Unknown*. My duties would be: research (I'd already written two dissertations on *Doctor Who* so it was felt I knew a little about the show!), props ("Could you get hold of a couple of 1960s Daleks?"), and to play the part of Malpha.

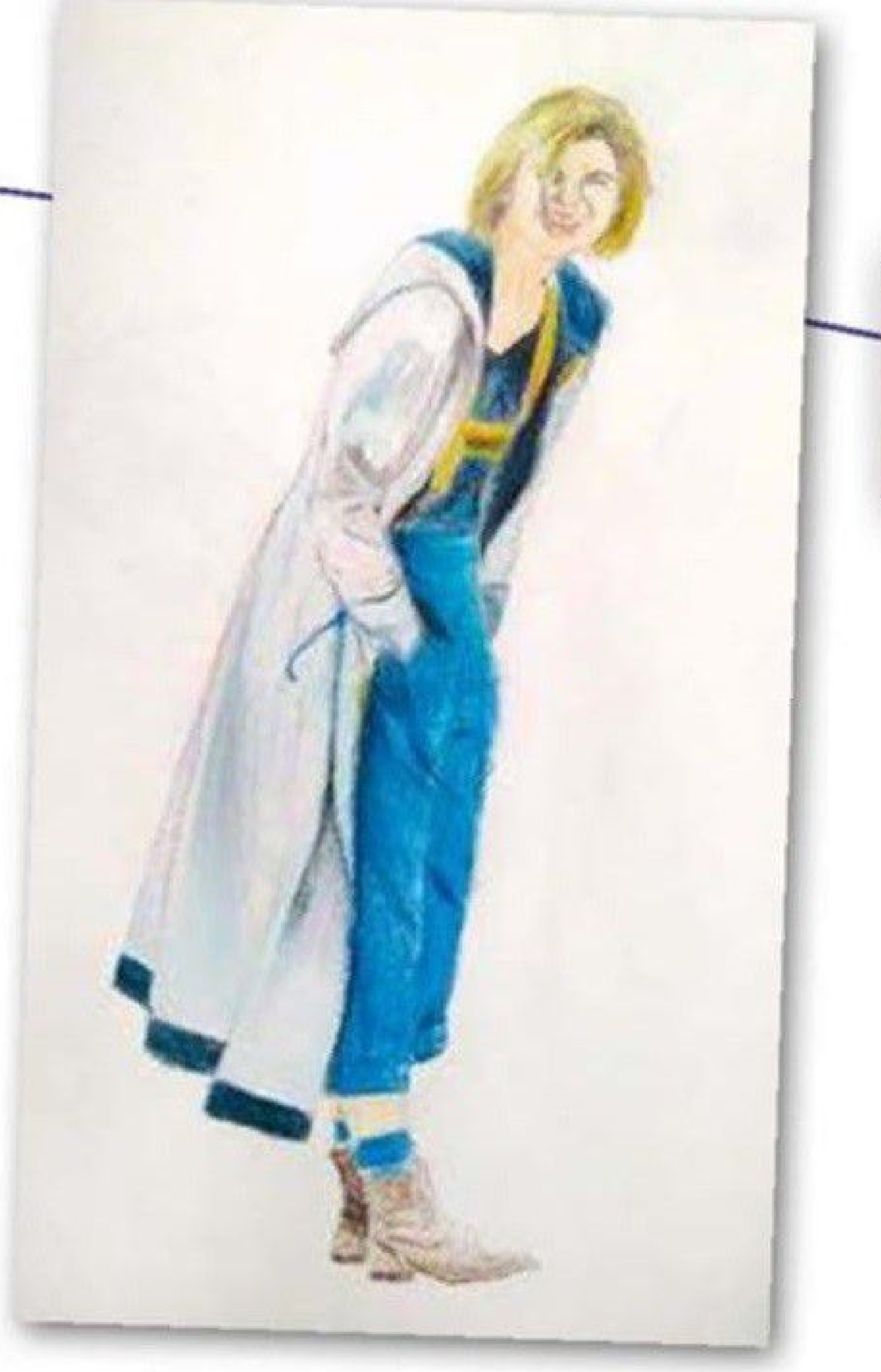
The project was an amazing experience. When I finally donned the costume and make-up and entered the set it was breathtaking. It was the highlight of a 16-year acting career. Then the icing on the cake: on 3 April 2019 my subscription copy of **DWM** 537 arrived a day early and there I was on the front cover! Full circle, indeed.

Paul Stenton, in costume as Malpha, meets Peter Purves during the recording of *Mission to the Unknown*.

Jon Pertwee as the Doctor in *The Sea Devils* (1972).

Doctors Nine to Thirteen by Jack Newman.


JACK NEWMAN
19
DOCTOR WHO
POLICE PUBLIC CALL BOX



The Thirteenth Doctor by Morgan Watson.

Jon was every bit the star! We all went up and got autographs and photos – it was great. But I looked miserable in my photo because I was thinking about my fellow fans outside who were missing out.

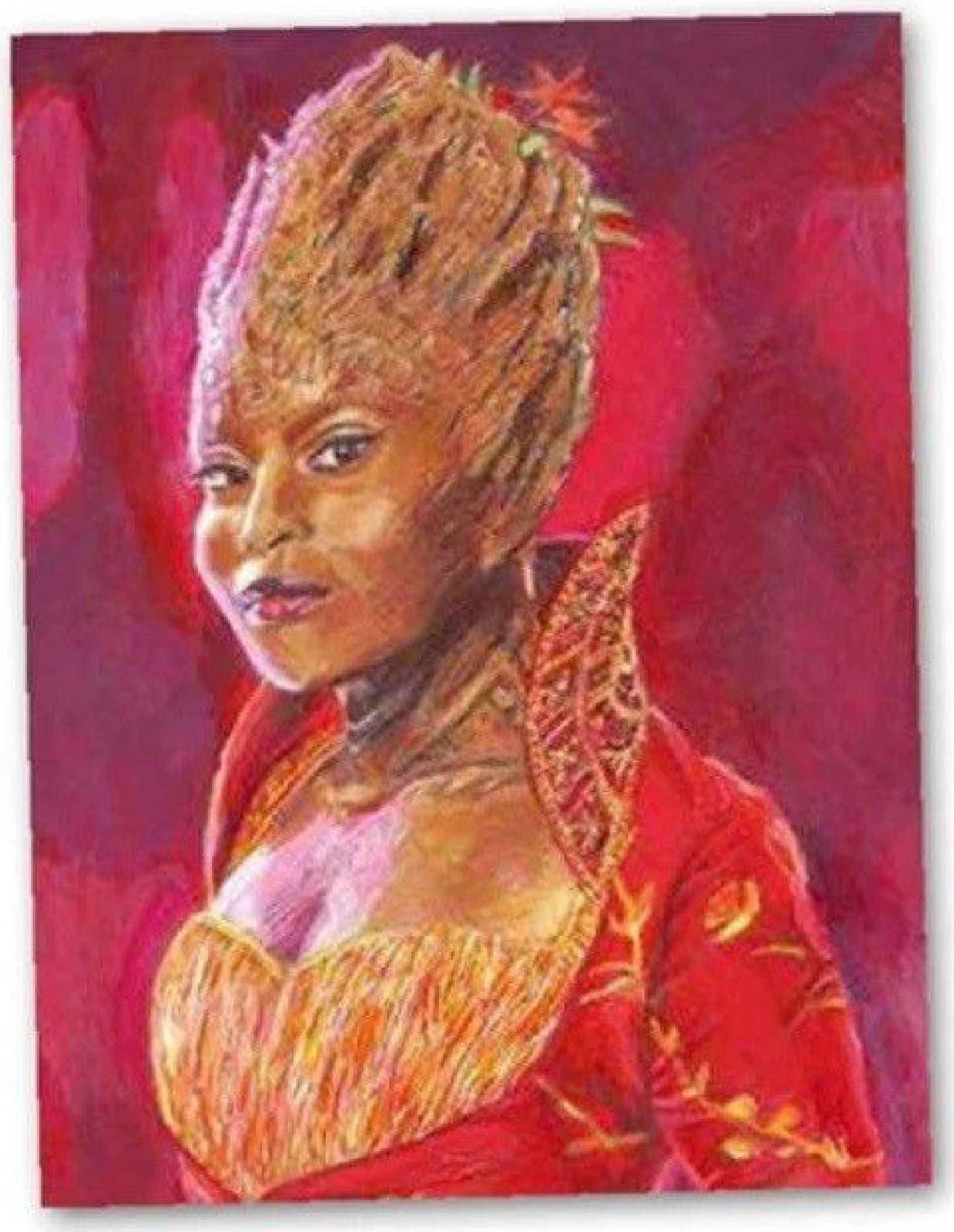
A week or so later I went back to thank Pat for the opportunity and he kindly gave me a couple of the posters that were hung outside the front of the theatre. I also recorded a bit for our local regional news programme, which ran alongside an interview with Jon in full regalia outside the theatre in Union Terrace Gardens. It also featured some footage of the play too. That feature is up in my loft somewhere, recorded on a VHS tape!

In issue 536 **Doctor Who Magazine** published the second part of an interview with Christopher H Bidmead, the script editor on the series from 1980-81, in which he recalls *State of Decay* writer Terrance Dicks "bursting into tears" at the prospect of rewrites. A "dry-eyed" Terrance responded to this claim in a letter printed in issue 537, pointing out that there were "definitely no tears".

A SORRY STATE

CIARAN WARD MANCHESTER

Thank you for printing Terrance Dicks' letter in **DWM** 537's *Galaxy Forum*. Publishing this antithetical opinion not only provides us readers with another valid and important perspective on the production of Season 18, but showcases **DWM** as more than the science-fiction magazine it appears on the cover: a magazine entrenched in the values of fair and unbiased journalistic practice. Sarah Jane Smith would be proud!



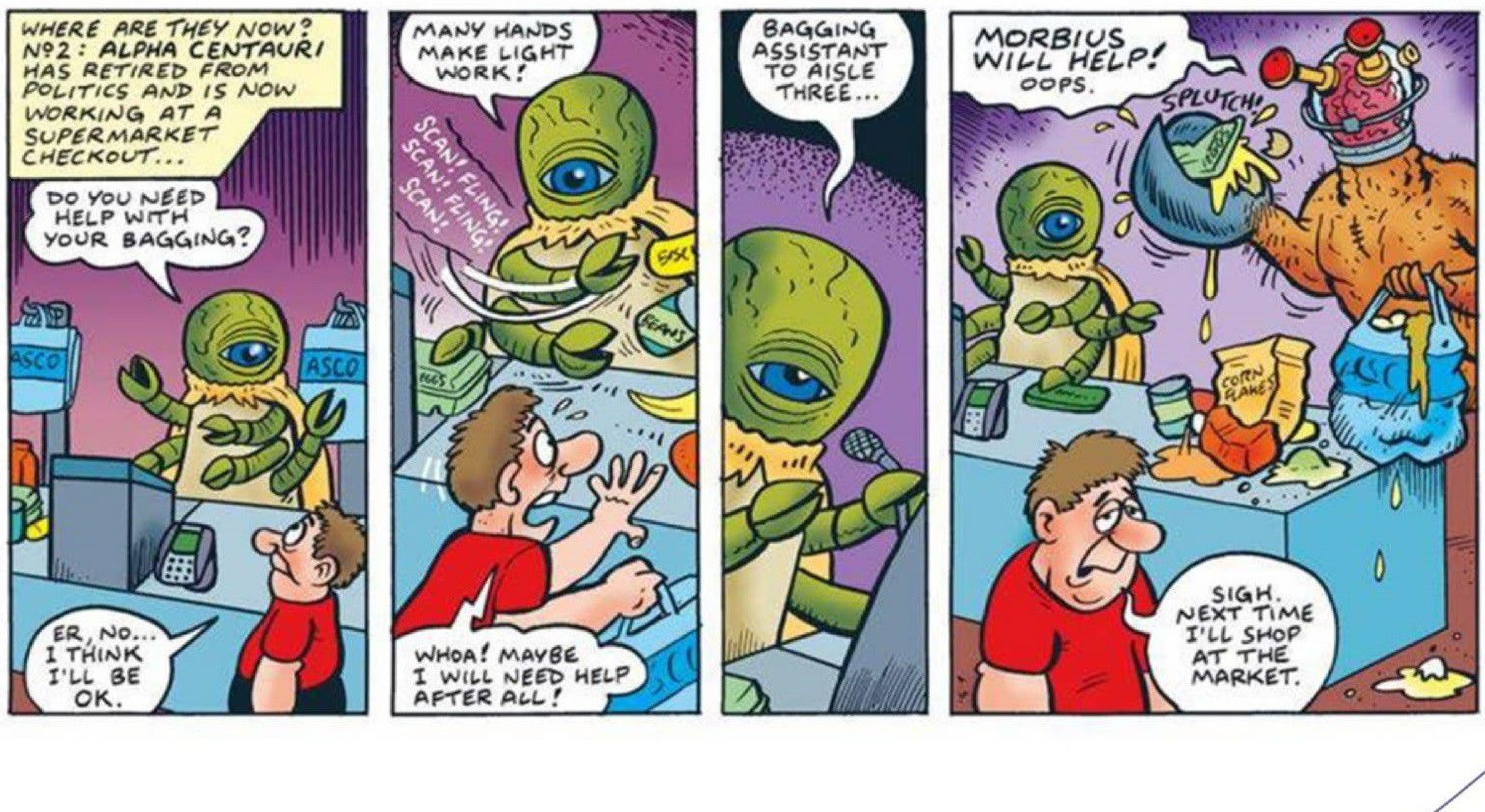
Jabe by Paul Fisher.

DAVID MASKELL ST NEOTS

I must say, it saddened me so much to read Terrance Dicks' letter in the last **DWM**. If you're reading this, Terrance, *State of Decay* is one of my all-time favourite *Who* stories, as it is to so many other fans. The fact that Bidmead often openly criticises the story both in the interview and on the Blu-ray set is petty. He often says that *State* is out of place as there's no hardcore science involved. I, for one, love the fact that this brilliant story is a Gothic horror that still gives me the heebie-jeebies. In my opinion the cliffhanger to Part Three (where Zargo pulls the knife out of his chest) is still one of the →

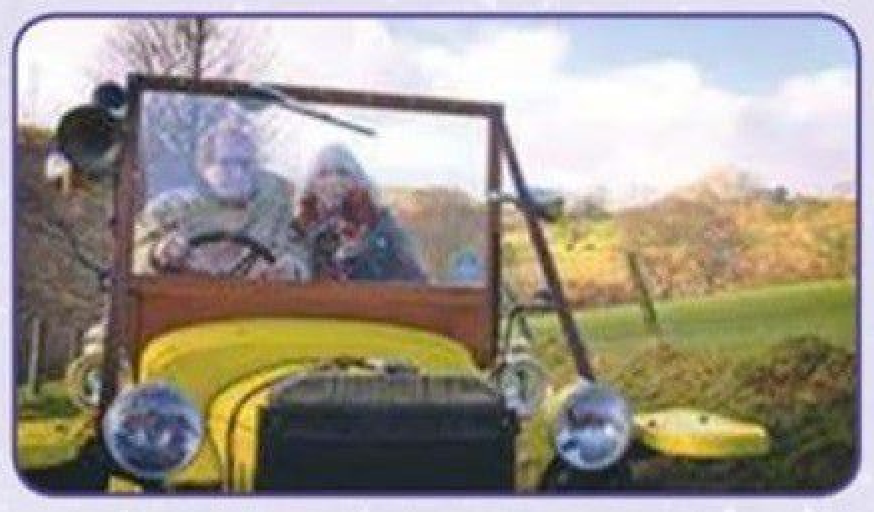
The Daft Dimension

BY LEW STRINGER


WHERE ARE THEY NOW? №2: ALPHA CENTAURI HAS RETIRED FROM POLITICS AND IS NOW WORKING AT A SUPERMARKET CHECKOUT...
DO YOU NEED HELP WITH YOUR BAGGING?
ER, NO... I THINK I'LL BE OK.
ASCO
ASCO
MANY HANDS MAKE LIGHT WORK!
SCAN! FLING! SCAN! FLING! SCAN!
WHOA! MAYBE I WILL NEED HELP AFTER ALL!
BAGGING ASSISTANT TO AISLE THREE...
MORBIUS WILL HELP! OOPS.
SPLUTCH!
CORN FLAKES
SIGH. NEXT TIME I'LL SHOP AT THE MARKET.

WHO TUBE

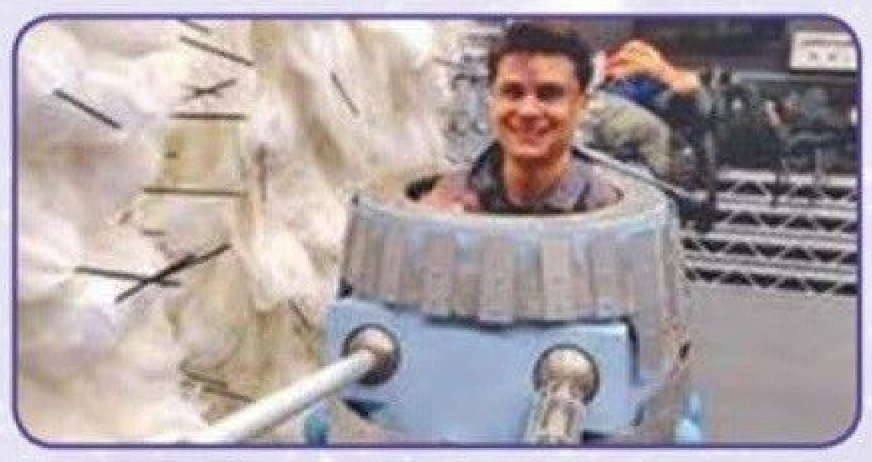
This issue's selection of *Who*-related videos...



Cliff and Jo Jones return to take on giant maggots in the Season 10 Blu-ray box set trailer!
Go to: *tinyurl.com/JonesVmaggots*

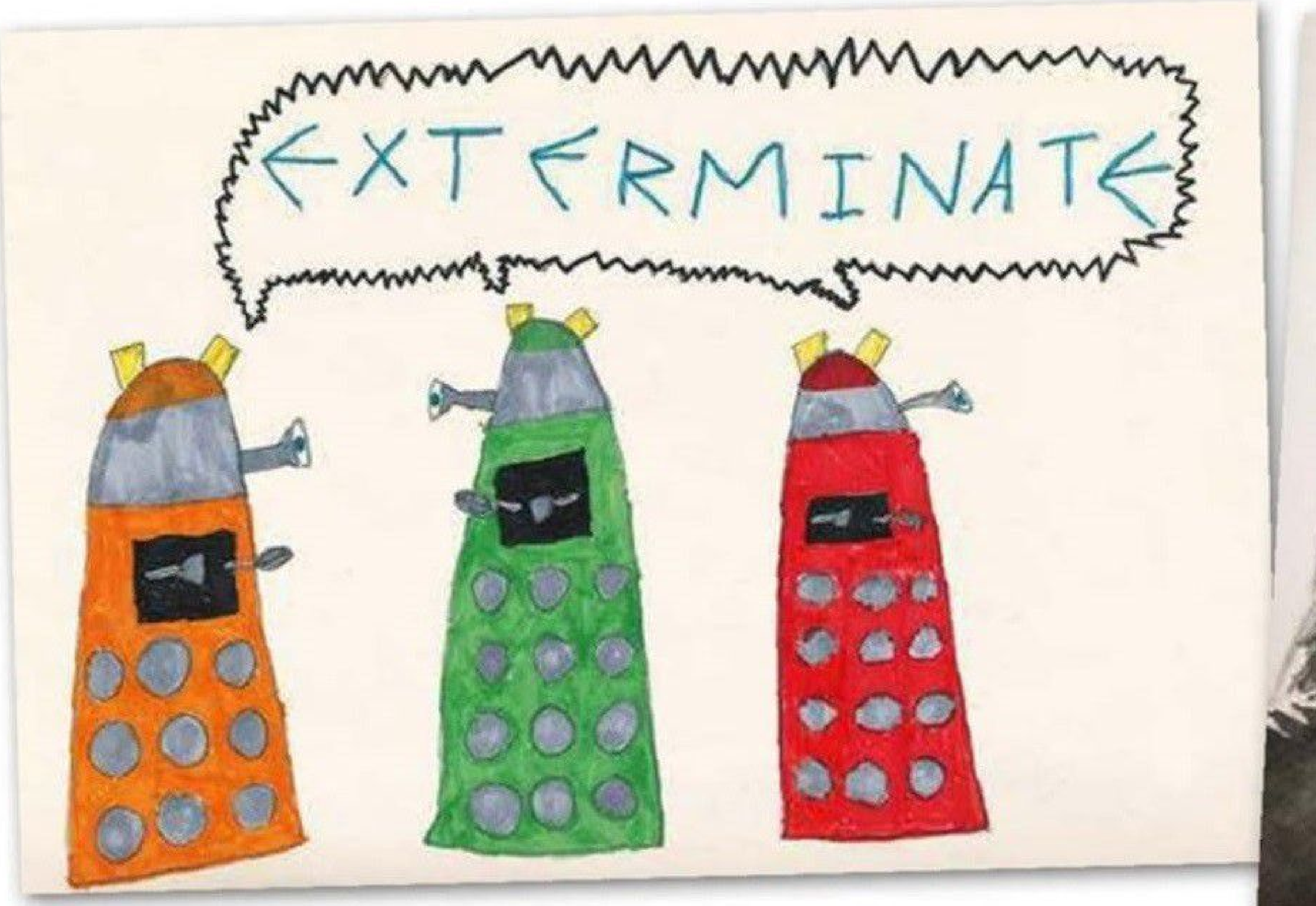
Impressionist Jon Culshaw unboxes the two *Doctor Who* releases issued on this year's Record Store Day: *Destiny of the Daleks* and *Galaxy 4*.
Go to: *tinyurl.com/DrWhoRSD19*

See the trailer for the forthcoming 13-minute interactive VR story *The Runaway*, starring Jodie Whittaker as the voice of the Doctor and you as her companion!
Go to: *tinyurl.com/RunawayVR*

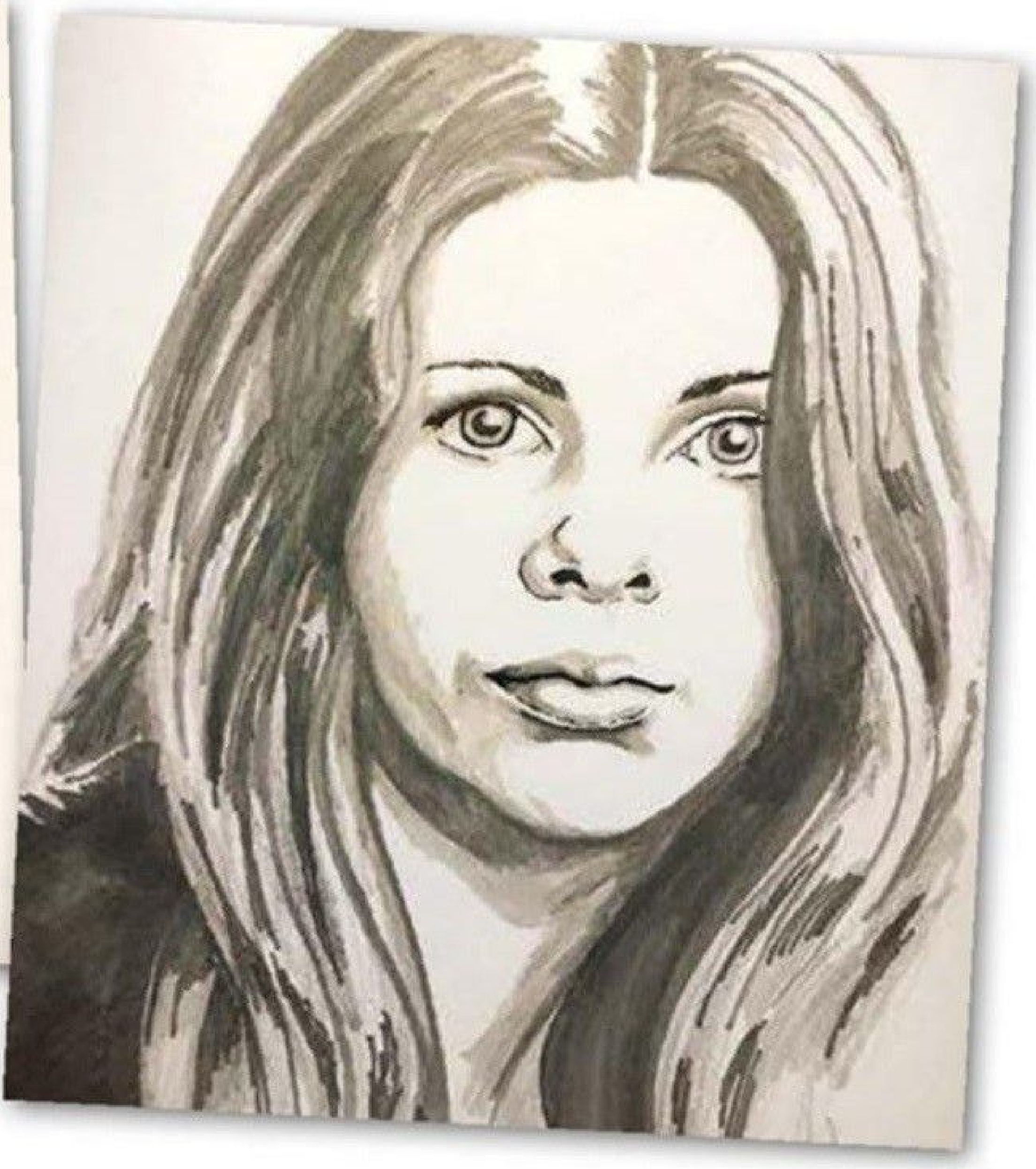


Josh Snares goes behind the scenes of the 2019 version of *Mission to the Unknown* and chats with Marco Simioni, who plays Marc Cory.
Go to: *tinyurl.com/MissionBTS*

Can Dalek Ron exterminate the competition to secure a place in the next round of *Britain's Got Talent* 2019?
Go to: *inyurl.com/DalekTalent*



Dalek drawings by young **DWM** reader Lili Borak.



Romana by John Porter.

ON TWITTER...

@ScottKAndrews Lovely features on *The Ultimate Adventure* in **DWM** 537. I saw Jon Pertwee leave the stage and David Banks' Doctor take over – he was fab!

@adhaves For better or worse, seeing Colin Baker et al in *The Ultimate Adventure* as a (highly) impressionable child almost certainly started me on the journey to becoming the theatre obsessed sci-fi nerd I am today.

@RickyOrr The feature on the UCLan reconstruction of *Mission to the Unknown* in **DWM** 537 is probably one of my favourite things I've read recently. You can just feel how much love was poured into it in the interviews with everyone. Hats off to all involved!

@timharrishrvt Thanks go to **DWM** for returning the *Doctor Who* comic strip back to 8 pages. 12 would be nice but you can't have everything!

@la_riviere Lovely tribute to Richard Gregory in **DWM** 537. I was so lucky to have known and worked (and lived!) with him on *Thunderbirds* and other projects.

@HolmanRay Great **DWM** Special about Costume Design. Thank you for exploring the subject. Big shout out to my department *@AndieMear* and *@ianfowler74* who do such great work on set. Also *@mammahol* star trainee last year and Simon and Emma.

→ scariest ends to an episode in *Who* history. I enjoyed my recent viewing on the Blu-ray set so much that I read the novelisation (which I finished in an hour because I was so gripped) and also listened to the audiobook of the story. Terrance, you're a hero of *Doctor Who*. Never forget that!

The First Doctor (Richard Hurndall) in *The Five Doctors* (1983).

In last issue's *Galaxy Forum* we asked readers what they thought of new cast members taking on the roles of *Doctor Who* characters already established by other actors...

REIMAGINING WHO

MARK HOLDING EMAIL

In **DWM** 537 Tony Ingram stated that remaking lost episodes with a new cast would be "an insult to the memories of the actors who made the series great". Like Tony I'm also a fan of 40-plus years standing, but I take a very different view. I think it would be a great tribute – not only to the actors but to the writers, producers and all the talented people who created the original episodes – to have these episodes remade. It would demonstrate the high regard in which they were held while at the same time allowing fans the chance to see at least an approximation of stories that they otherwise never would.

The trick is this: don't watch *The Five Doctors* (1983) or *Twice Upon a Time* (2017) expecting to see a perfect representation of William Hartnell, because if you do you'll be disappointed. Accept it for what it is – an affectionate tribute – and imagine the joy the original actor would have felt to know that 50 years hence their portrayal would still be remembered so fondly.

ANDREW CUMMINS EMAIL

In response to Tony Ingram's letter (**DWM** 537), while I really enjoyed David Bradley's (and, to a lesser extent, Richard Hurndall's) portrayal of the First Doctor, I have posited a solution to Tony's dislike of "impersonations"...

I still think it would be a good idea to reimagine the missing episodes, sticking as close to the original stories as possible, using the current Doctor – because they are all the *same* Doctor! As they would not be recreations, they would not dishonour the original actors. And those of us who don't remember, or weren't born, can get to see the missing episodes. Imagine how good they would look if made today! Animation is, of course, another means of recreating missing episodes, as demonstrated by the recent release of 1967's *The Macra Terror*.

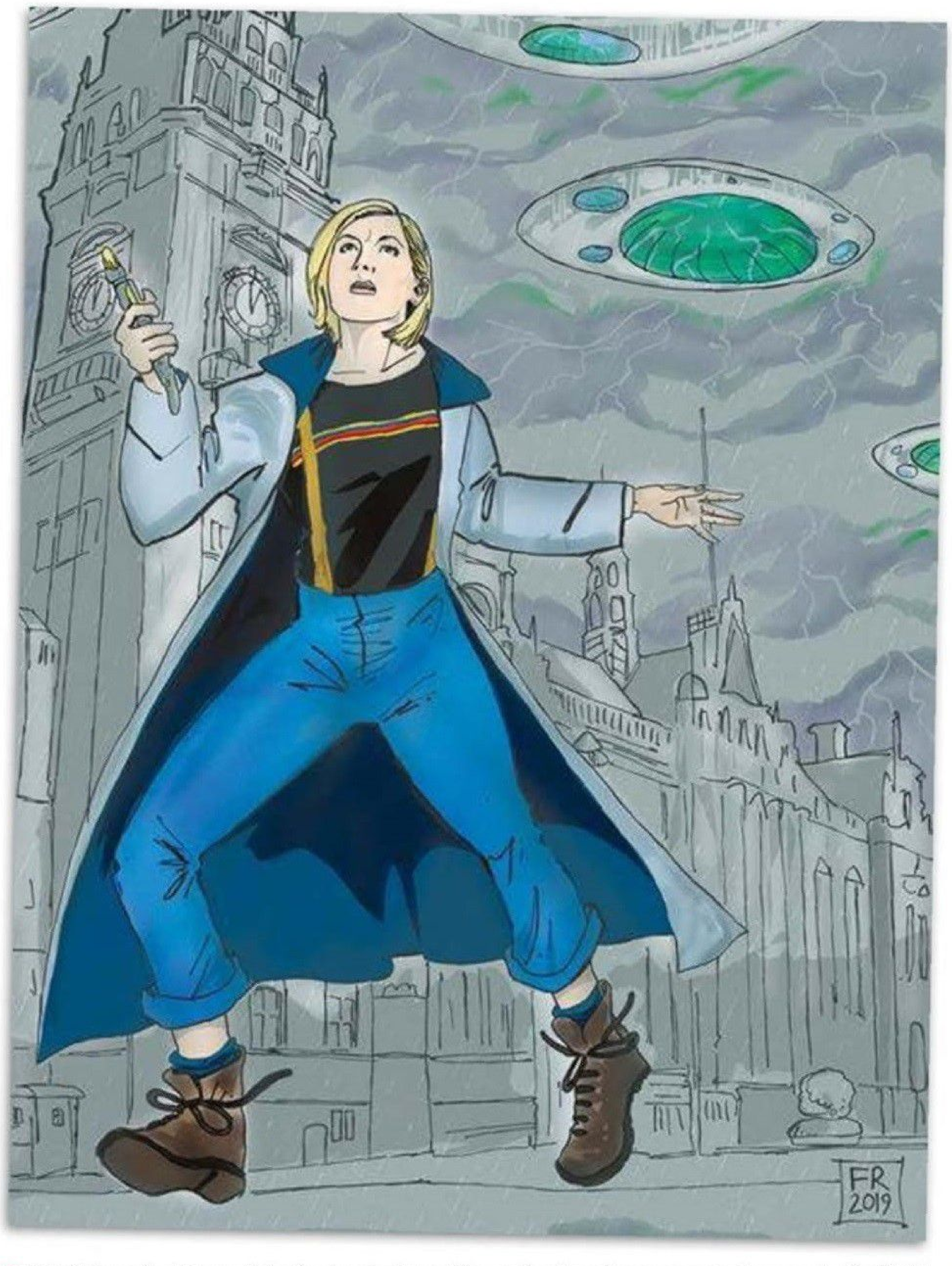
CHRIS AVERY EMAIL

I have just read the **DWM** article about the newly 'reimagined' *Macra Terror* animation and, while I absolutely understand and applaud the approach of remaking rather than restoring, there is one thing I take issue with: the idea that the story was let down by the eponymous monsters, the Macra themselves.

As the story has not been seen in the UK since its initial broadcast, many of the people who are expressing this opinion have not actually experienced the full impact of the story. I did, and let me tell you they are mistaken! I was four-and-a-half when I watched it and, as someone who was (almost) within the target demographic, it was terrifying! When you see pictures of the prop outside in the daylight it does look a bit underwhelming, but put it in a dark cave, swirl some gas around and it was the stuff of nightmares!

Although I was very young, I have some very strong visual memories of that era and believe me: these stories *were* scary (yes, including *The Underwater Menace*!) in a way that has rarely been equalled. **DWM**

Thanks for all the letters, artwork and images you've sent in this issue. Keep sending them to *dwm@panini.co.uk*



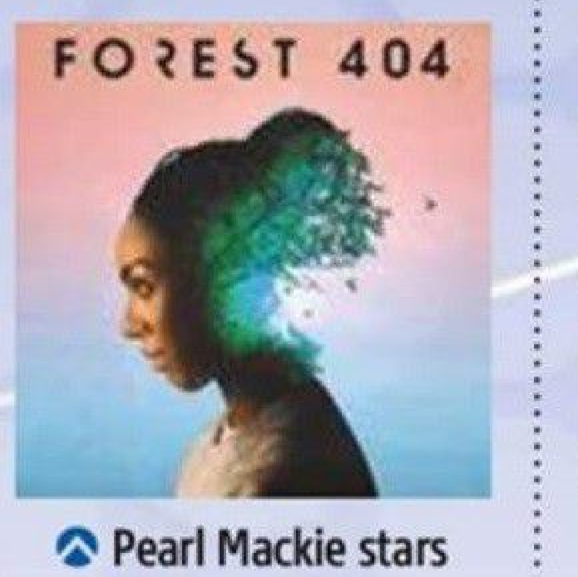
Faiz Rehman's picture of the Doctor dealing with an alien invasion on a wet afternoon in Sheffield.

Beyond the TARDIS

Keeping up with the cast and crew's activities away from the series...

Compiled by **DOMINIC MAY**

The Sound of Mackie



Pearl Mackie stars in *Forest 404*.

▶ **Pearl Mackie** stars in the Radio 4 podcast eco-thriller *Forest 404* as 24th-century sound archivist Pan, who through old recordings uncovers how 21st-century forests perished (UK listening via *tinyurl.com/Pearl404*). Pearl also plays Pascale in the thriller *Horizon Line*, filming at Pinewood Studios and in Mauritius and Dublin. On 21 March she was at London's Vaudeville Theatre for the opening of *Emilia*, starring **Charity Wakefield** from 2016's *The Return of Doctor Mysterio*.

Tosin and Mandip Movies

▶ **Tosin Cole** plays Phil in *The Souvenir*, which has won plaudits on the festival circuit, with a US release set for 17 May and a sequel in pre-production. **Mandip Gill** and **Pearl Mackie** provide voices for the DreamWorks animation *Spooky Jack*, due out on 17 September.

On 2 April Jenna Coleman was the guest of Zoe Ball on her Radio 2 show.

Matt in Manchester

▶ Manchester doubles for New York as **Matt Smith** continues to film *Morbius* (playing Loxias Crown), which he'll follow this summer with the psychological horror movie *Last Night in Soho*. **Jenna Coleman**, cover star of *Stella* magazine, was a guest on Zoe Ball's Radio 2 show on 2 April. Jenna appeared on ITV's *The Jonathan Ross Show* on 6 April (*tinyurl.com/ColemanRoss*) ahead of her Old Vic run as Ann Deever in *All My Sons* (until 8 June).

Tennant's Martian Invasion

▶ **David Tennant** presented *Have I Got News for You* for a fifth time on 26 April. He narrates *The War of the Worlds* in Audible's *HG Wells: The Science Fiction Collection*, which was released on 11 April. **Catherine Tate**, **James Corden** and ex-Prime Minister Gordon Brown are among the latest *David Tennant Does a Podcast With...* interviewees. ITV recently reported on **Christopher Eccleston** providing Shakespeare acting tips to students at Buile Hill Academy in Eccles (*tinyurl.com/EccleTeach*).

Lucas Fundraises

▶ **Matt Lucas** was a guest on C4's *The Big Narstie Show* (29 March) and BBC One's *The Graham Norton Show* (5 April) prior to launching as regular bank holiday cover for Radio 2's Zoe Ball on Good Friday. Matt and **Bonnie Langford** are among celebrities providing paint hand-prints as part of the *#100handsagainstcancer* appeal, while Matt presented a prize draw raising £10,550 for five-year-old Jake Cohen's fight against neuroblastoma.

Pond Tracking

▶ As filming continues on her *Jumanji* sequel, **Karen Gillan** plays desperate mother Ruby in *All Creatures Here Below*, released on 10 May (trailer at *tinyurl.com/AllGillan*), and voices Abigail Addams in *The Addams Family*, arriving on 11 October. During March IMDbPRO reported Karen as second most-tracked female director and third tracked female screenwriter. **Arthur Darvill**, who is Oscar Lindquist in *Sweet Charity* at the Donmar Warehouse until 8 June, appears in the Hampstead Theatre monologue *The First Time Buyer* (*tinyurl.com/ArtMono*).

Gentleman Pete

▶ HBO launched *Gentleman Jack* on 22 April, with **Peter Davison** as William Priestley, **Shaun Dooley** (*The Ghost Monument*, 2018) as Jeremiah and **Katherine Kelly** (*Class*) as Elizabeth Sutherland. The **Phil Collinson**-produced series, part-directed by **Jennifer Perrott**, continues until 10 June and will also be shown on BBC One. **Colin Baker** is James West in *For Maddie With Love: The Complete Series*, ITV's afternoon serial unseen since 1980-81 (Network DVD). The 8 April UK release of *Wonder Park* featured **Tom Baker** as the voice of Boomer the Bear.

Matt Lucas, supporting the Hands Against Cancer campaign.

Alex Kingston as Judith in the new ITV drama series *The Widow*.

Whodunnit?

▶ **Catherine Tate** will play the inspector in the real-time murder mystery spoof *Whodunnit [Unrehearsed]* at London's Park Theatre for a single performance sometime between 15 and 27 July. (A different celebrity takes on the role each show, with lines fed via an earpiece.) Catherine also voices Ratty in the eco-video *The Wind in the Willows* on behalf of the Wildlife Trusts' Wilder Future campaign (*tinyurl.com/TateWind*).

Awards

▶ **Arthur Darvill** presented Best Actress in a Supporting Role in a Musical at the Olivier Awards at the Royal Albert Hall on 7 April, where **Sharon D Clarke** (currently Linda Loman in the Young Vic's *Death of a Salesman*) won Best Actress in a Musical for *Caroline, or Change* (performance at *tinyurl.com/SharonOlivier*). The Royal Television Society Awards on 19 March saw **Russell T Davies**' *A Very English Scandal* collect the Mini-Series award. On 2 May a BAFTA preview screening of *Years and Years* plus a Q&A with Russell himself takes place at Cardiff's Chapter Arts Centre (tickets at *tinyurl.com/RTDYears*). BBC One will screen the new series from 14 May to 18 June. **Dan Starkey** appears in episode five.

Sharon D Clarke with Wendell Pierce at rehearsals for *Death of a Saleman*. Photo © Brinkhoff Mogenburg.

Glamorous!

▶ **John Barrowman** plays Lawrence, head of development at Glamorous Cosmetics, in the CW pilot *Glamorous* – a recurring role should a series be commissioned. John co-hosted ITV's *This Morning* from 12 to 21 April.

Quickies

▶ The Australian crowdfunded sci-fi comedy *Night Terrace*, featuring cameos from **Louise Jameson** and **Nicholas Briggs**, is currently on Radio 4 Extra. **Camille Coduri** played the 'Make Up Artist' in BBC One's *This Time with Alan Partridge* on 25 March. **Steven Moffat** and **Mark Gatiss**' *Dracula* will depict events from the perspective of the famous vampire, enabling him to be the 'hero' of his own story. Gatiss will provide the voice of talking computer Kosley in *Dark Sublime* at London's Trafalgar Studios 2 (25 June to 3 August), starring *Star Trek*: *The Next Generation*'s Marina Sirtis.

Peter Davison as William Priestley in *Gentleman Jack*.

Obituaries

▶ **Shane Rimmer**, who was Seth Harper in 1966's *The Gunfighters* and provided its audiobook reading in 2013, died on 29 March, aged 89. (A full tribute appears on page 42.) **Clinton Greyn**, who played Ivo in 1980's *State of Decay* and Stike in 1985's *The Two Doctors*, returning the same year as Grand Marshall Nathan for *A Fix with Sontarans*, died on 19 March at 85. **Stanley Price**, a spaceship pilot from *Frontier in Space* Episode 6 (1973), died on 28 February aged 87. **Tex Childs**, uncredited grip on *Spearhead from Space* (1970), *Day of the Daleks* (1972), *Planet of the Daleks* (1973) and *The Five Doctors* (1983), died in January. In 2018 **Kathy Ayerst**, uncredited costume assistant for *Invasion of the Dinosaurs* (1974), died on 22 August at 70. **DWM**

Clinton Greyn as Ivo in *State of Decay* (1980).

Fine Tuning

In 2018 the sound of *Doctor Who* was transformed with a rich incidental score and a brooding new arrangement of the theme tune. The man behind the musical revolution explains how he did it.

Interview by **MARK WRIGHT**

Opposite page: “I’ve always been aware of *Doctor Who*, especially from a musical standpoint,” says composer Segun Akinola.
Photo © BAFTA/Charlie Clift.

Left: Segun works on a score at Abbey Road Studios.
Photo © Charlie Clift.

Below: *Doctor Who*’s executive producers, Matt Strevens and Chris Chibnall.

"My dad came home with a keyboard and asked if I wanted to learn the piano. That was how I started."

“Nothing prepares you for the reality of what working on *Doctor Who* is like,” says Segun Akinola, thinking back to June 2018 and the announcement that he was joining the show as resident composer. “I was under no illusions. I knew it would be big, but experiencing it, it’s so much bigger than I ever thought.”

It’s now 2019 and, on a cold grey day in London, we’re sitting down for coffee with Segun at the British Academy of Film and Television Arts (BAFTA). This building holds special significance for the British-Nigerian composer, who was named one of the organisation’s Breakthrough Brits of 2017.

But we’ll come back to that. Right now we’re curious about Segun’s experience of *Doctor Who* prior to the announcement. Had he watched it?

“Not prior to working on it,” he admits. “I’ve always been aware of *Doctor Who*, especially from a musical standpoint. I’ve always known about the Radiophonic Workshop, the revival and Murray Gold’s fantastic work.” After 12 years as *Doctor Who*’s composer, Gold stepped down in 2017. “It just didn’t happen for me with *Doctor Who*. I didn’t know anybody who watched it. I didn’t steer clear of it, I just didn’t know much about it. I had some catching up to do!”

Is it possible that made it easier to take on something with so much expectation attached to it? Segun agrees, recalling his first conversation with incoming showrunner Chris Chibnall. “I was very honest and said, ‘Look, I haven’t really watched it.’ Chris said that wasn’t necessarily a bad thing.”

That first conversation between showrunner and prospective series composer was a pivotal moment. “We clicked very naturally,” recalls Segun. “There was no guarantee at all that I was going to get the job; it just felt like we could talk for ages. We talked about different things to do with the show and Jodie’s Doctor. Chris described the Doctor and I wrote some key words. I said, ‘Give me a few days and I’ll send you something.’ I went away and started working on what I thought the Doctor’s theme would be. Something to encompass this new Doctor, that sense of warmth and hope and heroism. And I *really* worked away on it, tinkering, and sent it off. Then I waited...”

Following a weekend of waiting, this new take on the Doctor’s theme received a positive response. “From there, Chris and I had another discussion where we talked in a deeper way about things. We talked about music, whereby it can go with story. It can move around. The story can move around, the music can move around, but that doesn’t mean that you can’t have a series sound.”

With Chris Chibnall and fellow executive producer Matt Strevens suitably impressed, Segun received the call offering him the job a few days before Christmas 2017. “I was in the supermarket and my phone buzzed. It was Chris and I thought, ‘Oh gosh! Do I run out, do I take the call here, do I say I’ll call you back? *No*! I’m taking the call here!’”

Throughout our conversation, it’s hard not to get swept along by Segun’s passion and the quiet intensity with which he talks about music, his work and his process. Indeed, he set out on his musical path at an early age. “If you’re Nigerian and British, you’re probably dancing into the room and on your way out, because it’s music all the time,” he says of his childhood. “From singing in the house to music in the car. And not just music, it’s dancing. It’s a very natural part of life and Nigerians are cheerful, happy and optimistic people, so it’s very joyful.

“My dad came home with a keyboard and asked if I wanted to learn the piano. That was how I started. But I always had a love for the drums. At the church that I grew up in, there was a drum kit every weekend. I made a lot of noise! When I got older I had drum lessons and went through grades. I had the classical thing going on with the piano, and the rock pop thing going on with everything else.”

A professional music career, however, was the furthest thing from Segun’s mind. “I didn’t know what I wanted to go into, but I was sure it wasn’t music. I sat down in my parents’→

Right: Mixing the score for *It Takes You Away* (2018).
Photo © Charlie Clift.

Below: Segun composed the music for the 2016 BBC documentary series *Black and British: A Forgotten History*, presented by historian David Olusoga.

Bottom: "I wanted to go right back to the original. It felt right," says Segun.
Photo © Charlie Clift.

→ office and wrote a list of all these things I could do. I popped out for something and came back. At the bottom of this list my sister had written: 'Follow your heart.' In that moment I instantly knew that I wanted to do music."

Though wanting initially to follow a producer's path, Segun's influences, from a love of cinema to great producer-composers such as Quincy Jones, convinced him that composition was the way to go. After training at the Royal Birmingham Conservatoire – "really challenging and really hard, but it was so worthwhile" – Segun then studied for an MA in Composing for Film and Television at the National Film and Television School. "Rather than just being a composer, I became a filmmaker. I treasure that time because I can see I grew, from the first things that I did all the way to the end."

Making a conscious decision to pursue screen composing full-time following years of training, Segun began scoring for short films and documentaries, including *Dear Mr Shakespeare* (2016) and various episodes of *Panorama*. He credits scoring the acclaimed BBC documentary series *Black and British: A Forgotten History* (2016) as a turning point. "It was a very important piece of work for me personally. I ended up discovering more of myself. It was the first time I got to put all of this stuff down into one whole. It ended up having a big impact on my career; it's what pushed me forward."

Part of that pushing forward was being named a BAFTA Breakthrough Brit in 2017. "BAFTA are amazing and they really push it," he says. "Being a Breakthrough Brit holds more weight than I thought it would. I thought it would be great and it's actually turned out to be even better."

Back now to *Doctor Who* and that first conversation with Chris Chibnall. The audition piece that secured Segun the job would ultimately become the Doctor's on-screen theme. "Didn't change one note, at all," Segun points out. Then, with production for Series 11 under way in Cardiff, Segun embarked on figuring out what *Doctor Who*'s new sound was going to be.

> "Chris and Matt encouraged me to be me, to be brave creatively."

Top left: Segun and his team work on the music for Series 11. Photo © Charlie Clift.

Top centre: The orchestra plays at Abbey Road. Photo © Charlie Clift.

Above: Segun created a theme for each of the main cast – the Doctor (Jodie Whittaker), Yaz (Mandip Gill), Ryan (Tosin Cole) and Graham (Bradley Walsh).

"I'd been in for a day of filming and to talk to Matt and Chris," Segun recalls. "I asked, 'What do you want to do, what do you want it to be?' They said, 'What do *you* want to do, what do *you* want it to be?' I told them the things that spoke to me and they said I should do those things. They encouraged me to be me, to be brave creatively. They said this a few times and after the third time I thought, 'Oh, they really mean this. So if that's what they mean, that's what I'm going to do!'

"I'd done the Doctor's theme, and then we've got a theme for Yaz, a theme for Graham, a theme for Ryan. And then a team theme. I tackled all these key themes; they all start as piano themes but, in the process of writing them, I was working out exactly what the series sound was. How electronic was it, how acoustic was it? It very slightly changed when I got to scoring episode one [*The Woman Who Fell to Earth*] – it became slightly more electronic. It was a very small tweak, just once it got to putting itself on screen. I'd done that and so I knew what Series 11 sounded like. Then it was a case of tackling the theme..."

We wondered when we'd get to that. Fortified with another round of coffees, we get down to the serious business of dissecting how you approach reimagining one of the world's most famous pieces of music. "A generous dose of trepidation," Segun says of his feelings when considering the task at hand. "It's like reimagining the *Star Wars* theme, except with *Doctor Who* it's happened many times before. So it's difficult to think of anything else like this, in the sense of it being something that everyone knows, that so many people treasure. What I knew before I'd said anything to anyone, I wanted to go right back to the original. It felt right. Chris told me his own feelings about the theme, coming from a similar place of wondering if there was anything that went back there. Part of it was the idea of experimenting, taking bizarre sounds and making something out of them. So it felt very right to go back to the Delia Derbyshire original.

"It was a case of getting hold of the original in a form that I could work with today and then playing around," Segun continues. "I asked big questions. What does the theme sound like if it's like this? What if it was really ambient and totally bizarre? What if I put it up against something else that's much more aggressive? I had three versions. I knew which one they'd go for, and it's the early version of what you hear now. There are a lot of sounds in there from the original that I've played with and messed with and stretched, as well as things that I've added in to make it my own."

Having cleared this hurdle, it was time to get on with the job in hand and score the remaining ten episodes of Series 11. "All the stuff before episode one was so important," Segun explains. "Yes, I was writing character themes, talking to Chris and watching some filming, but I wasn't just doing that. I was recording my bongos and making a synth out of them and other bizarre things, because I wanted some interesting sounds. It was so important that there was this organic element to it. I'd watch an episode with Chris and talk about the music. Where does it start, where does it stop, what's it doing, what isn't it doing, what does it need to say? I would do a pass and send it to Matt and Chris for feedback. Then I'd do another pass.

"It was great, because we were having discussions and thinking, '*The Tsuranga Conundrum* gave us this classic 80s feel, so OK, let's lean into that. A lot.' Or, '*It Takes You Away* was, perhaps not Nordic Noir, but it had that feel, so let's lean into stuff that's a bit like that, but within the world of *Doctor Who*.'"

Having previously scored short films and documentaries, Segun quickly got used to the constantly turning schedule of a television drama. "The clock was ticking. There were dates that we had to hit as it went through orchestration, recording, mixing and the dub. It's episodic, so when you're at the end of one you're in the middle of the next."

One element of Segun's work that may have taken viewers by surprise was an increased use of vocal elements throughout the series. "I think vocals are just another useful instrument and one that you can do so much with. It's very human and something that you connect with in a really raw and powerful way."

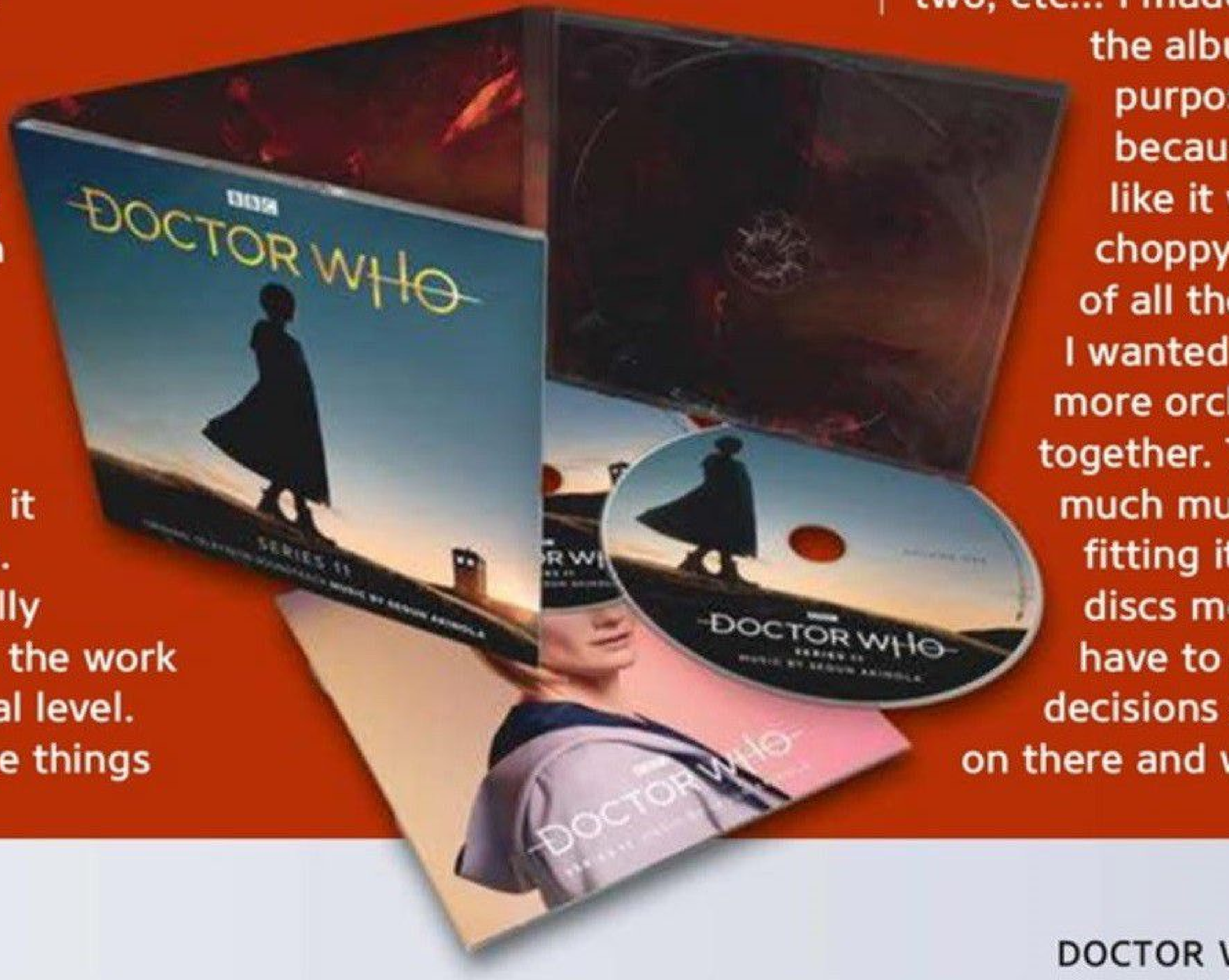
This approach is exemplified in the variations on the Doctor's theme, including 'Thirteen' from the Series 11 Soundtrack album, featuring vocalist Hollie Buhagiar. "Hollie sang on the very early demo I did," says Segun. →

SHINY DISC

In the months following the completion of his work on *Doctor Who*, Segun was able to satisfy his ambition to be a music producer by overseeing the *Series 11 Original Television Soundtrack*, which was released in January 2019 by Silva Screen.

"I wanted it to be the best album it could be," he says. "It was fun to finally present it, to hear the work on a purely musical level. Hopefully there are things that become slightly more obvious. Whether it's the fact that in episode eight and nine there's a lot of very experimental found sounds. Loads of them! I recorded my creaky chair and my door handle.

"I spent a lot of time thinking about it, putting it together. I wanted it to flow as an album. You don't have episode one, episode two, etc... I made a split in the album, very purposefully, because I felt like it was too choppy. Because of all the styles, I wanted to put the more orchestral stuff together. There's so much music in *Who*, fitting it into two discs means you have to make tough decisions about what's on there and what's not."



Below: The digipack version of the *Series 11 Original Television Soundtrack* from Silva Screen.

Top: A Postman delivers an intriguing package in *Kerblam!* (2018).

Above left: Prem (Shane Zaza) in *Demons of the Punjab* (2018).

Above right: Segun with the orchestra at Abbey Road.

Below left: The newly constructed Dalek in *Resolution* (2019).

Below right: 'Tim Shaw' aka Tzim-Sha (Samuel Oatley) in *The Woman Who Fell to Earth* (2018).

→ "I thought twice about a female vocal for the Doctor, but I don't think you always hear it like that. Hollie has a very powerful voice with lots of gusto. It's about the warmth and being heroic. When you see Jodie, she's brilliant as the Doctor and her Doctor's got this side that you just don't mess with. It was about finding the right sound or instrument to represent that, and I really felt like Hollie's voice was that sound.

"There's another vocalist on *Kerblam!*, which is a slightly different thing. *Kerblam!* was quite a tough episode. It's like an action-adventure romp, so how do you balance that against the mechanical nature of everything else and bring up the fun alongside? Part of that was, musically, having quite a pop vocal sound. I particularly felt it should be male and female vocals, so I brought in a friend of mine, James Joshua Otto. Again, a fantastic vocalist and a voice that really blends with Hollie's."

Vocals formed a crucial element of an episode that, Segun feels, typifies his *Doctor Who* work and approach to composition generally. "*Demons of the Punjab* was a very special episode. I wanted it to have the same kind of feeling that I had with [the Marvel movie] *Black Panther*. That felt like my heritage had been really well looked after and I wanted people to have that feeling with this. I spoke to Vinay Patel [the episode's writer] and got his personal view on Partition and on music. I did loads more research because I really wanted it to be right."

The score for *Demons of the Punjab* involved an emotional day recording at the world-famous Abbey Road Studios in London. "What was so special about recording at Abbey Road was that it was *Demons of the Punjab* – so it was this historical part of popular culture with *Doctor Who*, recording in this historical venue for this historical, important and, frankly, very brave episode. Vinay was there, too. We recorded the string orchestra in the morning, and then with three Indian musicians – the tabla, the sarangi and the vocals [Shahid Abbas Khan] in the afternoon. You've got to get players who are up for playing around a bit, experimenting and finding that sound. The Thijarian theme was built upon experimental music. It's all written, it was all there in the score, but you need people on board with it.

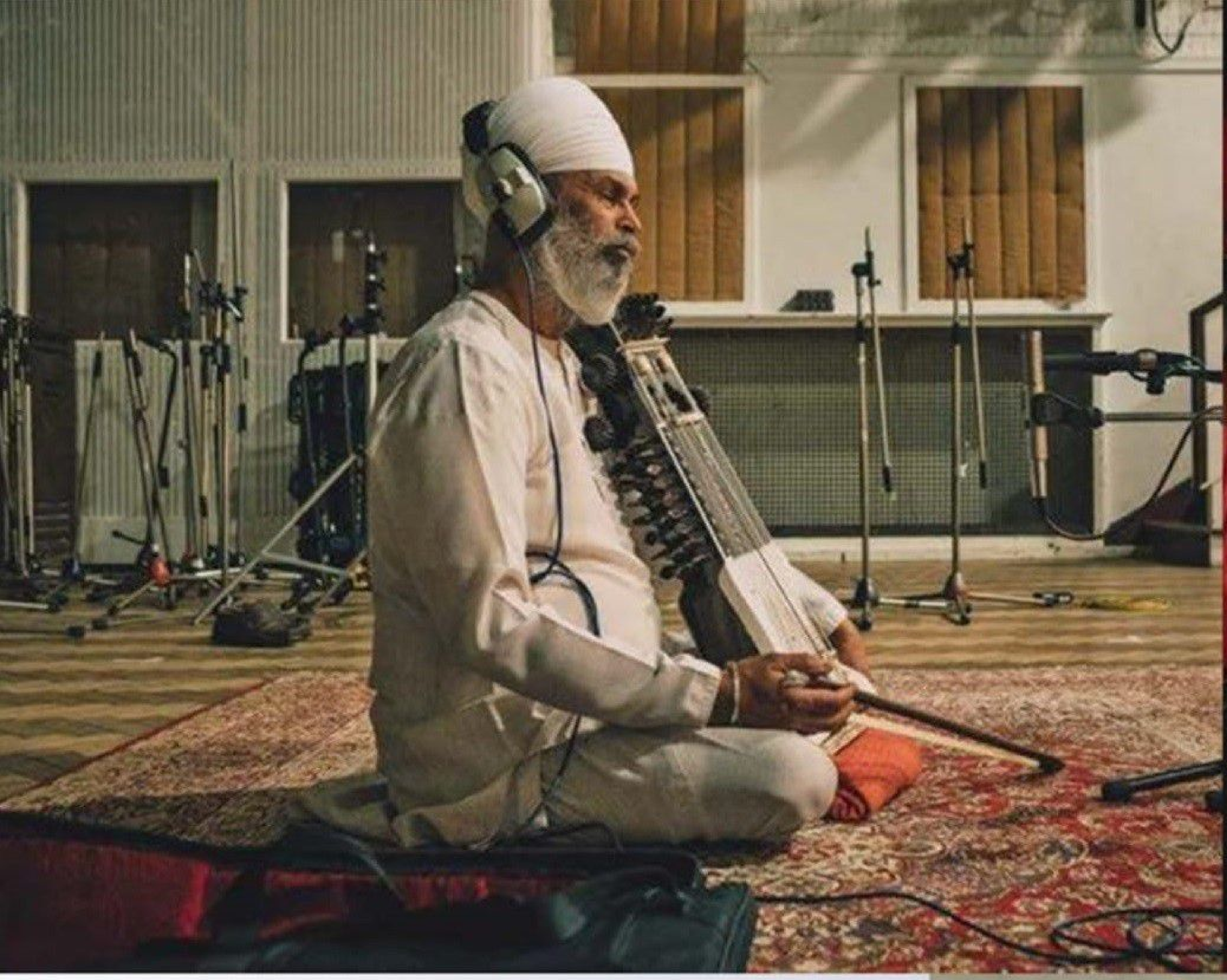
"Then we moved into the afternoon and we had the tabla, which is fantastic, and the sarangi was beautiful. But the second to last thing we recorded was

BIG BAD THEMES

The New Year Special, *Resolution*, gave Segun the opportunity to conjure a new theme for *Doctor Who*'s most infamous monster.

"Chris said there were no returning monsters, so the Dalek was a huge surprise," explains Segun. "It was a challenge because I had to find something that could battle with the size and scale of the Doctor. It's an interesting one because in Series 11 we had 'Tim Shaw' coming back from *The Woman Who Fell to Earth*. I think Tim Shaw's theme is important because it was my first baddie theme and it's also, I think, one of the clearest. It's a big loud sound that's very aggressive and in-your-face and you can't miss it.

"I wanted the Doctor's theme to be very clear in terms of who she is, and the Dalek theme had to be that as well. There's something about the badness of the Dalek; it's not just terror, but there's the conniving and intelligence. The Special was the most orchestral we got with Series 11. There was no brass at all for episodes one to ten. With the Special it felt that it was bigger; we actually got that bigger orchestral sound within this new world."

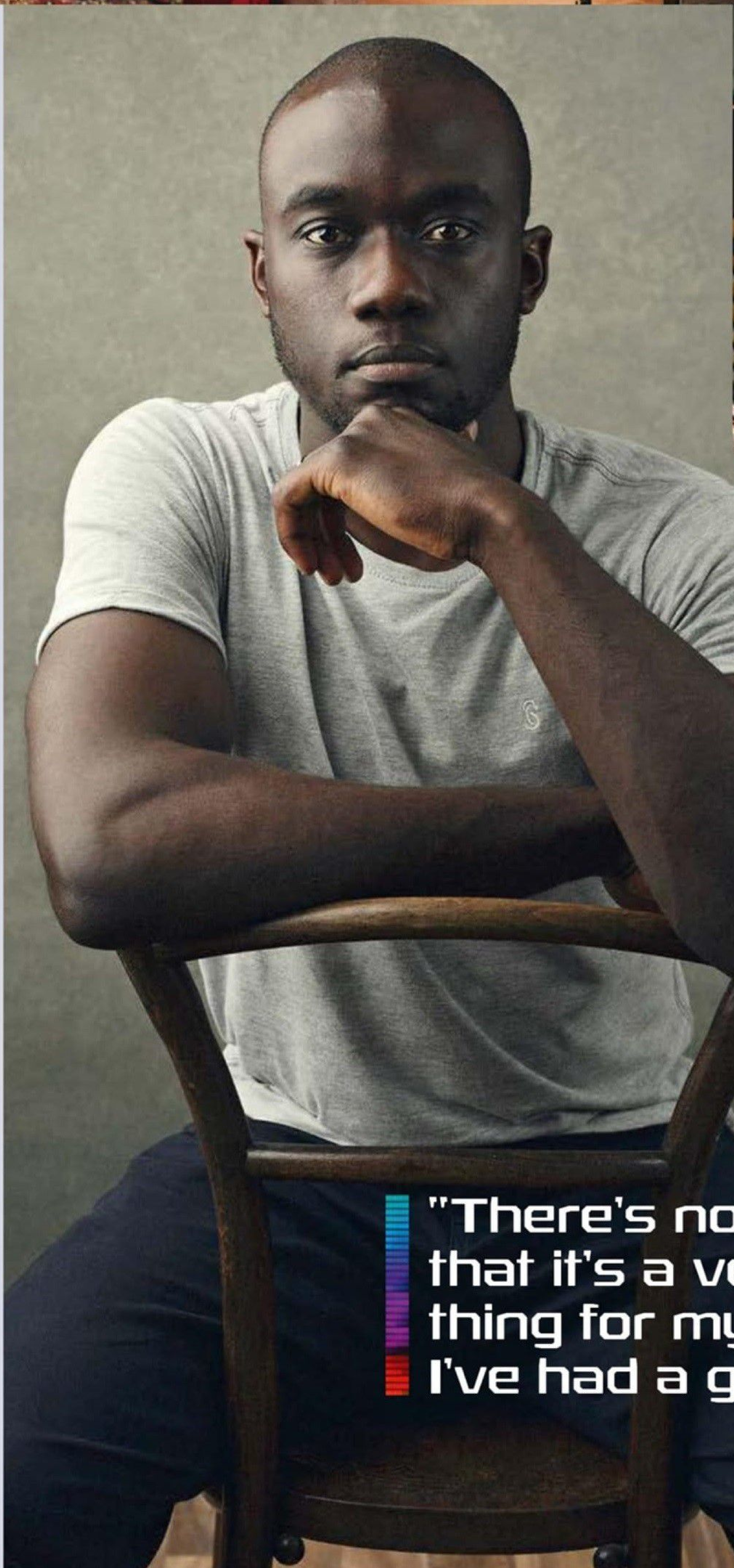


the voice. And Shahid is exceptional. Truly. It's very difficult to describe just how exceptional he is. Every time he sang anything, we just all sat there thinking, 'What do you say? How do you respond to that?' It was a very special day and one that we'll all remember for years to come."

After working for nearly a year to bring a bold new musical style to *Doctor Who*, was Segun at all nervous as the series premiere approached in October 2018? "At that point, nobody had heard anything," he says. "I knew what the music was going to be, and particularly I knew how different it was. You never know how that's going to go down. With it being so different, I thought it might take a little bit of time before people come around to this."

Glancing out of the window, we realise we've been talking non-stop for two hours and the grey January afternoon has given way to evening darkness. "There's no doubt that it's a very big thing for my career," Segun reflects, "but the main thing is that *Doctor Who* is such a privilege to work on. I truly just had fun. It was a lot of work, but there were so many times when it didn't feel like that. Matt and Chris are amazing to work with. Between them and the wonderful musicians, it's been fantastic. I've had a great year. I just finished a film called *The Last Tree*, which I recorded at Abbey Road and which had its premiere at the Sundance Film Festival. That's all I can talk about for now. That's what I went on to do after *Who*. Along with going on holiday, which was important!

"I'm naturally an analytical person," he concludes. "I tend to both look forward and look backwards. My parents really encouraged me about education and I think that seeped in musically. I want to learn everything I can, keep learning and keep improving. I'm not finished learning by any means. Creatively, we should never be finished learning." **DWM**



Top left: A musician plays the sarangi at Abbey Road.
Photo © Charlie Clift.

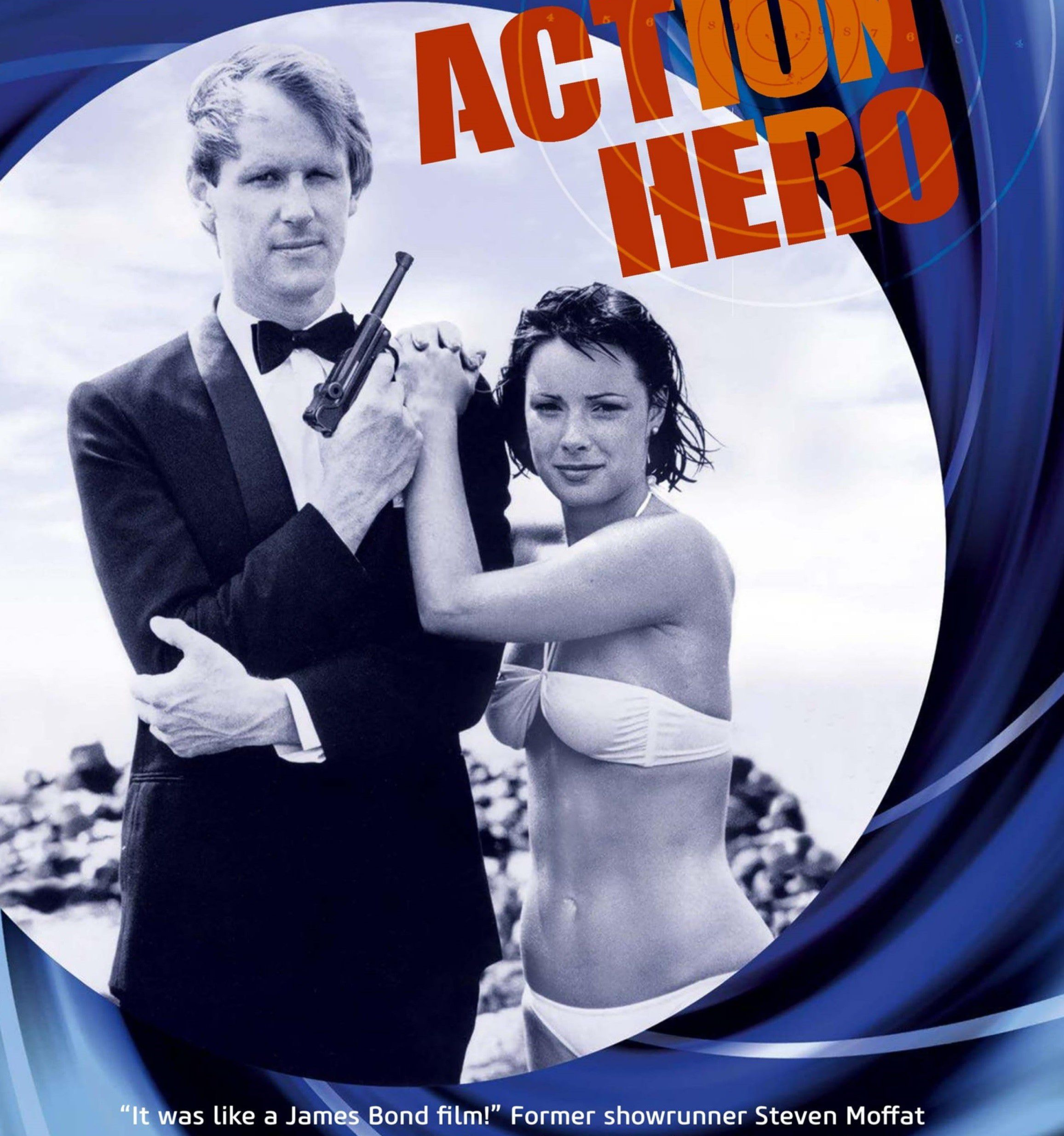
Top right: Shahid Abbas Khan provided vocals for the *Demons of the Punjab* soundtrack.
Photo © Charlie Clift.

Above: A tabla player adds texture to *Demons of the Punjab*.
Photo © Charlie Clift.

Left: "It was a lot of work, but there were so many times when it didn't feel like that."
Photo © David Shoukry.

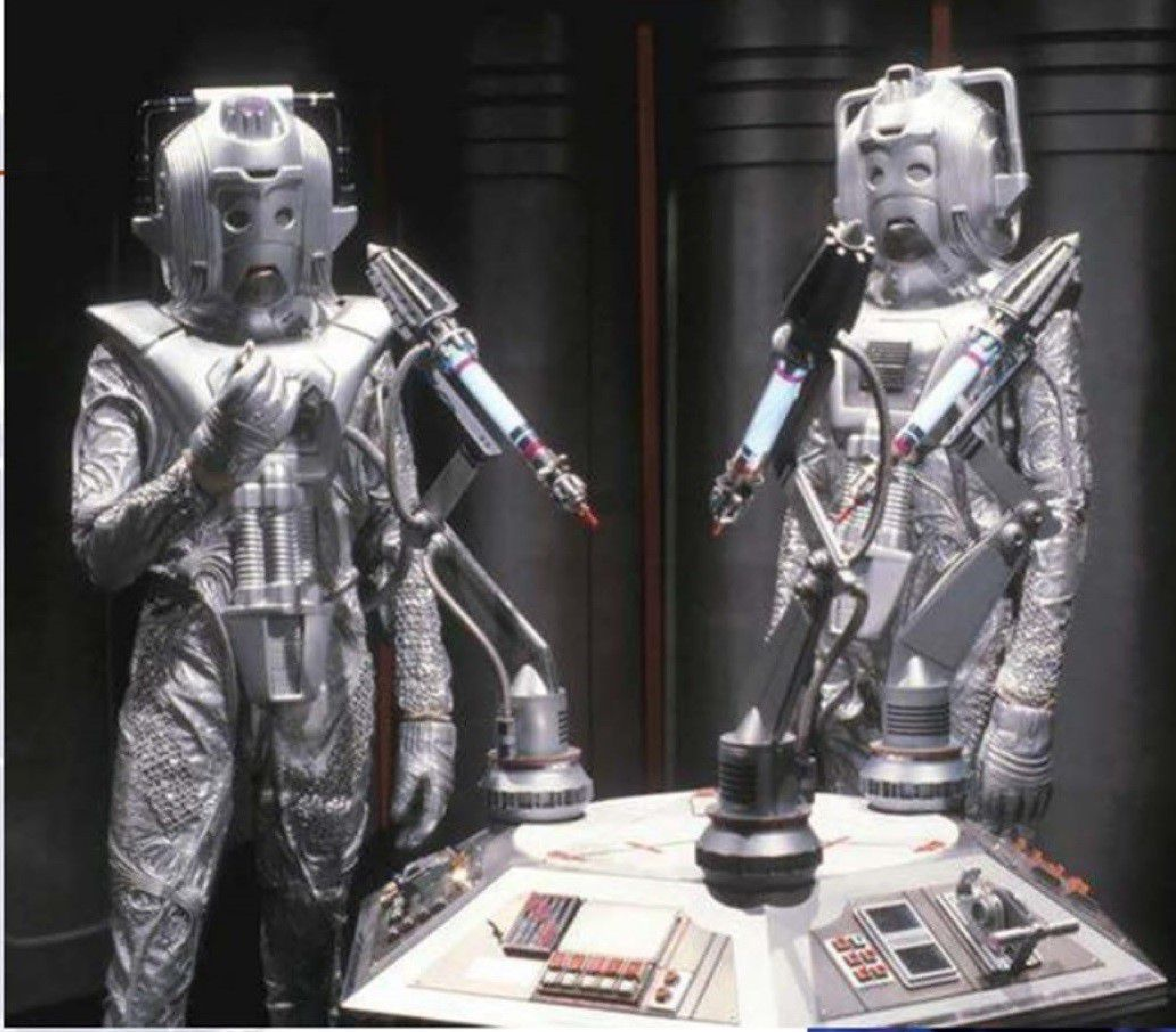
> "There's no doubt that it's a very big thing for my career. I've had a great year."

ACTION HERO



"It was like a James Bond film!" Former showrunner Steven Moffat tells us why *Doctor Who* has a lot to thank Eric Saward for.

Interview by **BENJAMIN COOK**



Eric Arthur Saward's reputation precedes him.

When former showrunner Steven Moffat discovers that **DWM** is interviewing Eric, he says: "It's worthwhile saying – and I know [former showrunner] Russell T Davies thinks it too, and he'd probably say it better than me – that Eric Saward, I do think, innovated the idea of *Doctor Who* as an action movie. I'd never seen *Doctor Who* like that before."

As well as being one of *Doctor Who*'s longest-serving script editors (he held the position from 1981 to 1986), Eric penned five notable 80s serials: 1982's *The Visitation* and *Earthshock*, 1984's *Resurrection of the Daleks* and 1985's *Attack of the Cybermen* (probably – we'll get to that next issue) and *Revelation of the Daleks*. "*The Visitation*, his first one, is very nicely done, quite trad *Doctor Who*," says Steven, "but then *Earthshock*... I mean, back in the day, that was brand new. It was like a James Bond film!

"Later on, boring people can unpick the plot and point out that *Earthshock* doesn't make a hell of a lot of sense. But neither does any James Bond film. Neither does *Die Hard*. Eric just keeps powering on with set piece after set piece. Short, tiny scenes. Great action ideas. Admittedly, with *Doctor Who*'s limited budget, that's mostly urgent standing, but he *starts* the urgent standing; it had been urgent sitting up until that point. It looks quite sedate now, but watch *Earthshock* next to any *Doctor Who* that came before and it's a different show.

> **"Watch *Earthshock* next to any *Doctor Who* that came before and it's a different show."** STEVEN MOFFAT

"And Eric Saward's version of action *Doctor Who* never really goes away. He becomes a specialist in it for the rest of his tenure, and I'd say that's kind of the version that we were making 30-something years later. We've a lot to thank him for. Yes, Eric's brilliant. I thought he was a first-rate *Doctor Who* writer – really good."

"All that was deliberate," says a smiling Eric, when he hears what Steven had to say. "I wanted to show the sort of thing that I'd like to do as *Doctor Who*'s script editor."

"Write a cracking yarn," suggests Eric's partner, Jane. "That's all you've got to do, wouldn't you agree?"

"It's not *everything*," says Eric, "but that's the sort of story I like. When Saward works, no one sleeps, y'know! Going back to [the pace of] the Hartnell years would have been a terrible mistake. Even going back to Pertwee. We'd moved on. I wanted to do something else with it. I very much wanted to write an action film, and *Earthshock* was about as near as I got."

But... an action film? On *Doctor Who*'s budget?

"Well, yes. I knew that it was impossible to do."

But you did it anyway?

"I did it anyway."

You were fearless, Eric!

"I suppose I was. I tended to do as much as I could to please *me* as much as anybody else."

Together with 1980s producer John Nathan-Turner, Eric was showrunner on five years' worth of *Doctor Who*. That is, Eric as 'script showrunner' to John's 'production showrunner'.

"I don't often compliment John," says Eric, "but once he'd seen *Earthshock*, he said, 'Whoa, lots of scenes.' And I said, 'Yes' – thinking he'd say, 'You've got to cut this down.' 'No,' he said, 'go ahead with it.' So that was good for me and, as it turned out, good for John, because he loved the praise and adulation that came out of *Earthshock*."

"One of the other things I most enjoyed about *Earthshock*," adds Steven, "was the fact that John Nathan-Turner, who was such a brilliant showman – I know that Eric doesn't like him, but he was good at his job and not enough people say that – kept the return of the Cybermen a secret. You couldn't do that now. I wanted to keep it a secret that we had the 'Mondasian' Cybermen coming back in *World Enough and Time* [2017]. That idea lasted half an hour, till we realised we'd be filming on the streets and people would be hanging around with their phone cameras. But in *Earthshock*? Two proper shocks: the Cybermen, and the death of Adric! You'd never get away with that now."

In 2016, Steven and Eric met at last – at London's Cartoon Museum, at the launch of an exhibition of Target book artwork. "One of the books was mine – *The Visitation*, being reprinted – so I was there to 'be a star'," says Eric. "Steven came over, very friendly, and he was chatting away. He said, 'I was watching *Earthshock* the other day. Because I absolutely love it.' That's what he said. He was very complimentary. Also he said, 'We couldn't get away with that today!'

"But it's a compliment that people still watch *Earthshock*. That's a little bit amazing. When I saw it a few weeks ago, I was surprised how well it still hangs together. It really bounces along. I thought, 'Mmm, it does actually work...'" **DWM**

Opposite page: Peter Davison and Nicola Bryant evoke the look of the James Bond films in a publicity photo for *Planet of Fire* (1984), taken on location in Lanzarote on 16 October 1983.

Above: The Cyber Leader (David Banks) and his Lieutenant (Mark Hardy) in Eric Saward's 1982 story *Earthshock*.

Below: Eric meets Steven Moffat at the Target Books cover art exhibition in London's Cartoon Museum on 28 April 2016.

Photo © Jon Pountney.

LOVE AND WAR

Writer and script editor Eric Saward – the architect of mid-80s *Doctor Who* – grants DWM a rare and candid interview...

Interview by **BENJAMIN COOK**

"Beryl Reid was... a surprise," Eric Saward is telling a roomful of 450 *Doctor Who* fans, "to me as much as anyone."

The veteran actress played the leather-clad, lippy-wearing Captain Briggs in Eric's 1982 space-war thriller, *Earthshock*. That wasn't Eric's call, he's at pains to point out. It was producer John Nathan-Turner's.

"Although, I must say, having watched her today, I thought she was actually *getting better*. Considering it's all on tape, it's a bit worrying – that she's getting better! Or is it just that I'm getting older?"

It's November 2018, and Eric, along with Adric actor Matthew Waterhouse, is being interviewed on stage at London's BFI Southbank after a screening of *Earthshock* – newly remastered for Blu-ray. Eric, a respectable-looking 73-year-old (he turned 74 in December) with a mop of grey hair, is softly spoken, maybe a little shy, but on excellent, acerbic form today – whether musing on Beryl, Cybermen, or killing off Adric, an act he describes as "nice, in a nasty sort of way."

For instance, when Matthew insists that the Alzarian boy genius is nothing like the actor who played him – "It's not just me, wearing spongy boots and standing at the TARDIS console!" – Eric shoots back: "I enjoyed the spongy boots. That's why I kept you alive for so long." It gets the big laugh he was after. Or later, when Matthew is gushing about Beryl – "OHH, SHE WAS WONDERFUL! To me, she was LOVELY!" – Eric can't help himself. "For God's sake," he cuts in, "you're terrifying me."

The ensuing applause fills the auditorium. Eric's a crowd-pleaser.

"Eric will be Eric," his partner, Jane Judge, tells me afterwards, while the man himself is off signing autographs and posing for photos with eager fans. Today, Eric is revered.

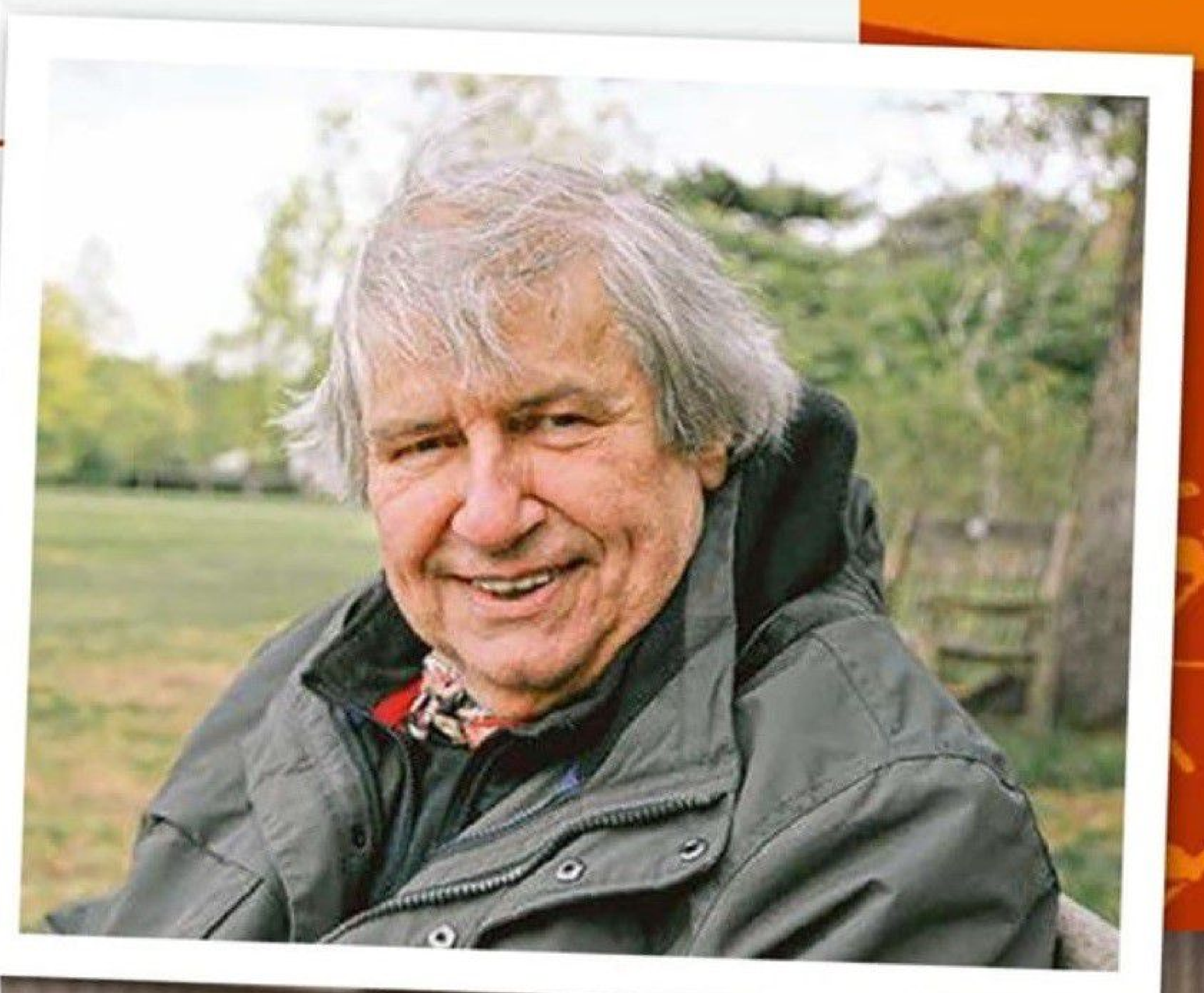
Three things quickly become apparent when interviewing Eric. He's laugh-out-loud funny. And he's incredibly good company. But also: he likes to grumble. *Lots* of stuff annoys Eric.

Being script editor on *Doctor Who* annoyed him, at times. "When you script edit and you finish up writing two-thirds of the script, you *do* feel annoyed," he explains when we meet at his local in west London, on a glistening morning in early March. "Of course, in those days we didn't have all the DVDs and Blu-rays. Some people whose scripts I wrote most of have probably made three times their original fee from the sale of things like that, so I suppose I should be even *more* annoyed."

Within moments of arriving at the pub, Eric's wondering out loud what he's going to be asked. "Some of them ask the most obscure, technical questions." He means the fans, who he meets sometimes – at events like the one at BFI Southbank. "I remember one I was at, they had [vision mixer] Clive Doig, who worked on the first few *Doctor Who* stories, and they were asking him something about the vision aspect of it all. This went on for about half an hour! I thought, 'You've got me here, you've got two actors... does this not count for *anything*? Obviously not.'" And he's off again.

OK, so Eric may be a glass-half-empty kind of guy. But 2019 could be his year. In January, BBC Books announced that his mid-80s Dalek stories, *Resurrection of the Daleks* and *Revelation of the Daleks*, the only two 20th-century *Doctor Who* serials not yet novelised, →

> "When you script edit and you finish up writing two-thirds of the script, you do feel annoyed."



Opposite Page: Lieutenant Scott (James Warwick) leads his troops on a dangerous subterranean mission in Part One of *Earthshock* (1982).

Top: "It was great fun, in many ways," says Eric of his time on *Doctor Who*. Photo © Jane Judge.

Above: The casting of Beryl Reid as *Earthshock*'s Captain Briggs surprised Eric.

Left: Adric (Matthew Waterhouse) and the Doctor (Peter Davison) attempt to diffuse a bomb in Part Two of *Earthshock*.

Far right: Producer John Nathan-Turner, the recently cast Peter Davison and Jane Judge in 1981.

Below: Lytton (Maurice Colbourne) assumes the guise of a senior police officer in *Resurrection of the Daleks* (1984).

→ will be published later this year, filling a longstanding gap in fans' collections. Both are being written by Eric himself. "Some people will hate them," he grumbles. "But some people might, I hope, like them."

He's written a graphic novel too, based on Lytton, the mercenary who first appeared in *Resurrection*. It's due to be published by Cutaway Comics this summer. "Lytton's becoming slightly more of a rounded character," hints Eric. "This time, he's not out to kill everybody."

Exciting times ahead, then. So, despite tending to shun print interviews, Eric is making an exception today. It's the first time he's spoken to **Doctor Who Magazine** in 15 years. And Jane is joining us, for moral support. "Do you mind?" asks Eric. Of course not. Jane worked on *Doctor Who* for almost as long as Eric did. From October 1978 to May 1983, she was *Doctor Who*'s production secretary, under successive producers Graham Williams and JNT. Eric

became script editor in April 1981. Shortly afterwards, he and Jane became an item. She left the production team during pre-production on Season 21, but Jane's contribution to *Doctor Who* wasn't over: she came up with the idea of putting the Doctor on trial during Season 23.

When Jane arrives, she's a little flustered at first and promises she'll not say a word. Which would be a shame. Thankfully, she changes her mind, chipping in now and then during our two-hour chat. "The interesting thing about Eric, if you go online or whatever, is he's either reviled or revered, in equal measure," she says. "That's the bizarre thing."

"If it were one or the other," says Eric, "I could understand, but..."

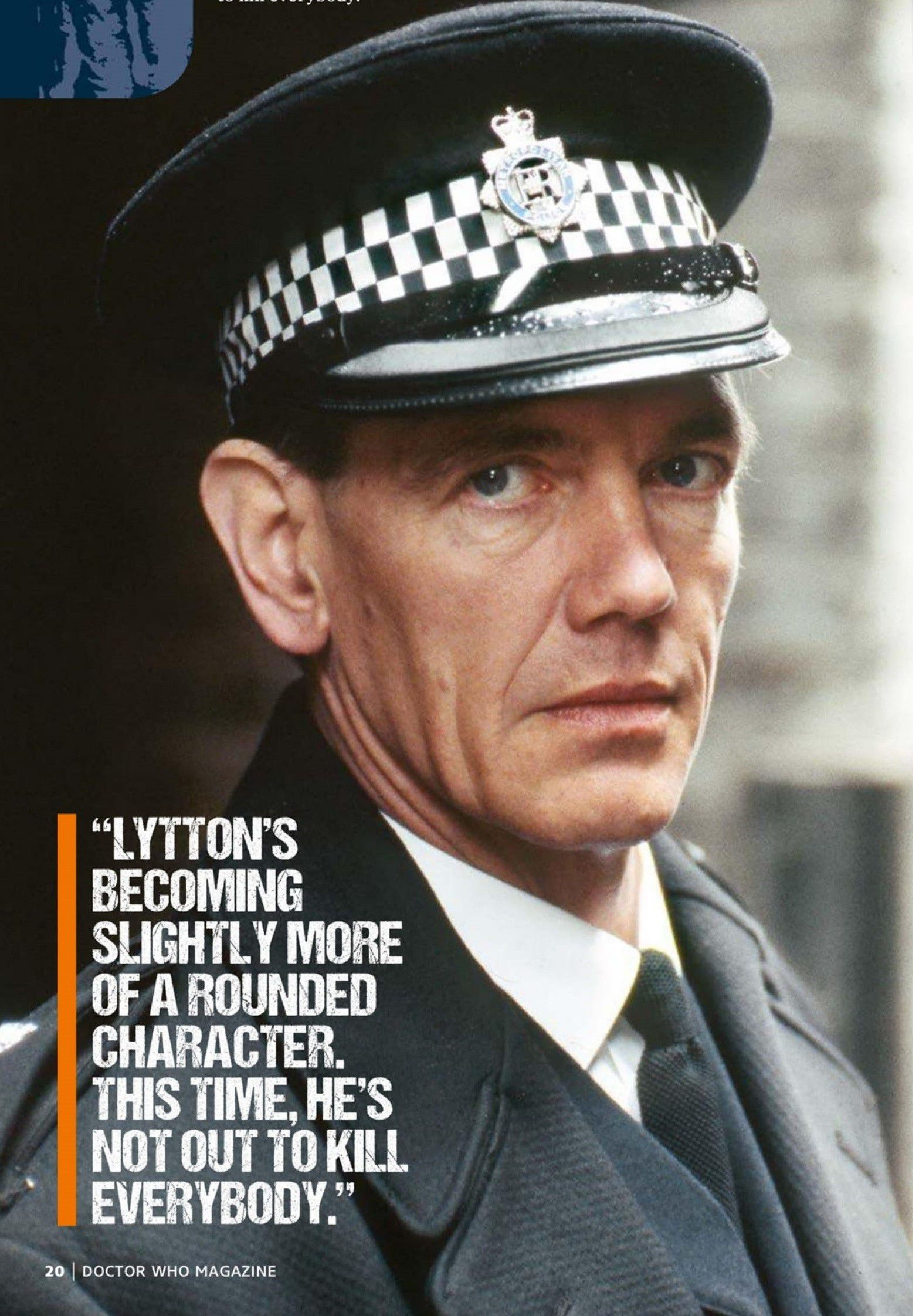
Surely it's better than indifference? "But when you've been criticised so many ways..." He trails off. "Some of them are really rude, which irritates me slightly, because it was just a job. Then I get blamed for saying, 'It may mean a lot to *you*, but...' The other one is where they say, 'We don't think Eric Saward really *wanted* to work on *Doctor Who*.' I think, 'Well, I was there, wasn't I? And I did it for five years, so *something* must have been going for it.'"

Well, let's find out...

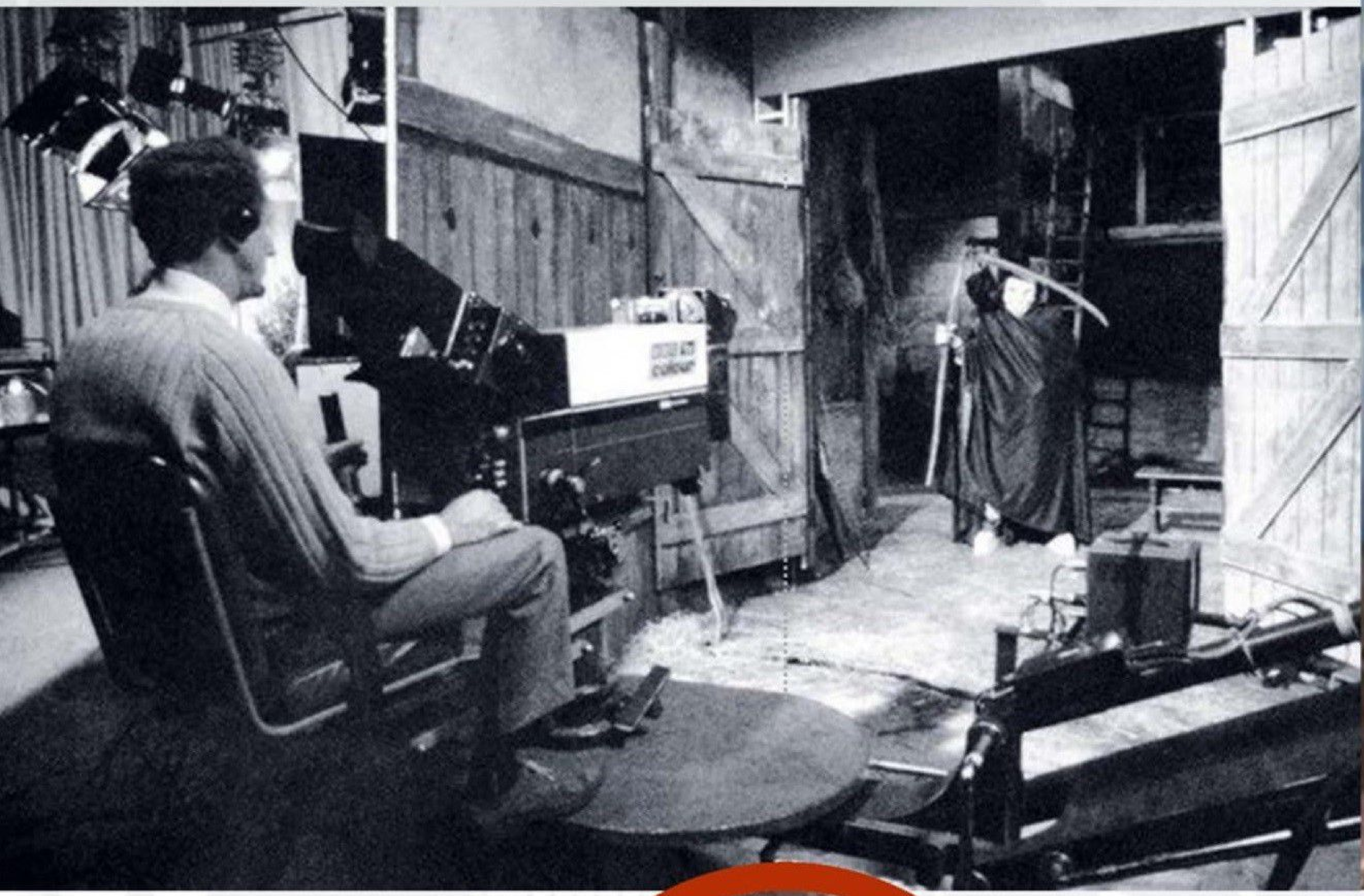
"Margaret Thatcher. The miners' strike. It was a pretty dark period," says Eric, when prompted for memories of the 1980s.

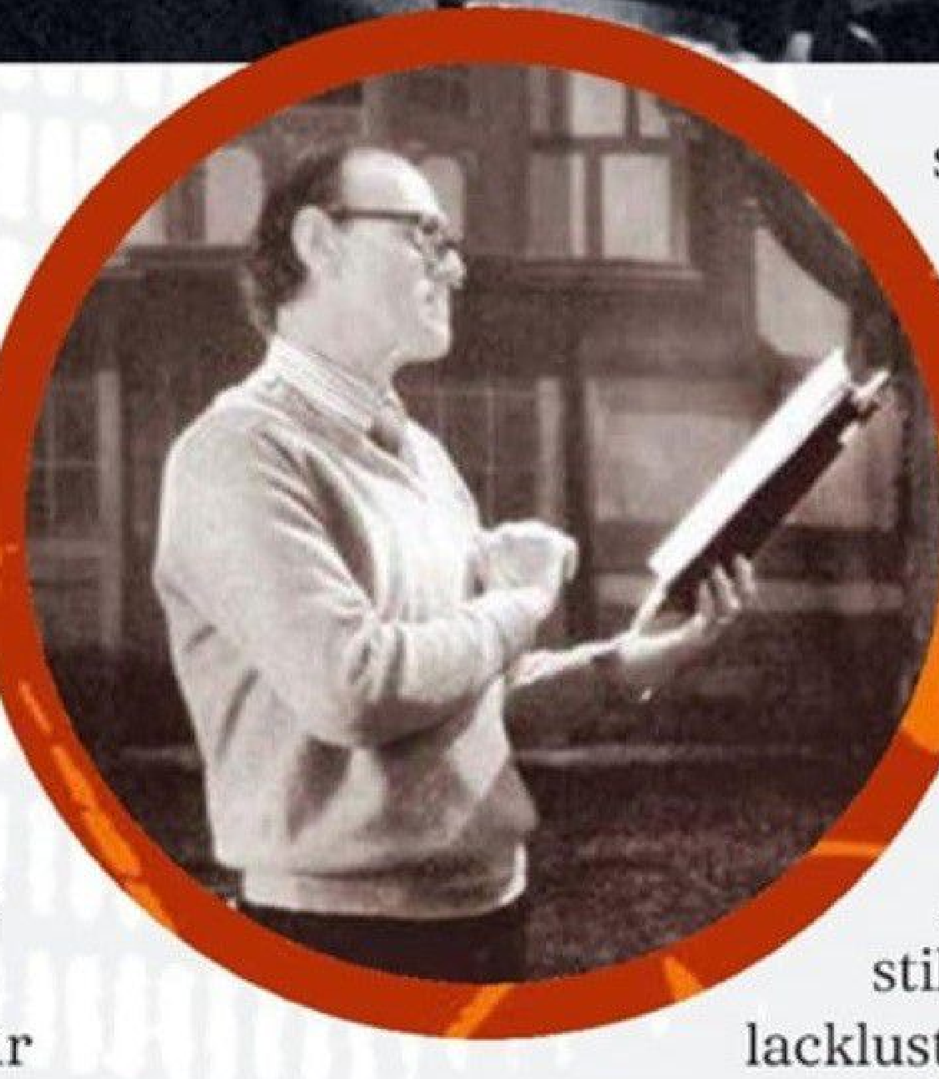
"At times, you used to feel we were making this silly little programme in the middle of all this *real* stuff. Real pain. Real men going without food. Women struggling to keep the family together. It was bad."

In dark times, isn't a 'silly little programme' like *Doctor Who* indispensable? It's what gets us through. He looks rueful. "Well, it got *me* through. I had a well-paid job. It was great fun, in many ways. I was doing quite well. So I felt guilty about this. Because we were eating out expensively." He leans



"LYTTON'S BECOMING SLIGHTLY MORE OF A ROUNDED CHARACTER. THIS TIME, HE'S NOT OUT TO KILL EVERYBODY."





Far left: Recording a scene for Eric's first *Doctor Who* story, *The Visitation* (1982), in which a Terileptil android is disguised as the Grim Reaper.

Left: The Doctor realises he's intrinsic to the history of the Great Fire of London in Part Four of *The Visitation*.

Left inset: Peter Moffatt, the director of *The Visitation*.

Below right: Michael Robbins as Richard Mace in *The Visitation*.

Below left: Robbins reprised the role of Arthur in the 1971 film version of popular sitcom *On the Buses*.

in. "That's Jane and I, if anyone's interested."

Eric and Jane have lived in West London since 1983. They aren't married, he explains, and they don't have any children together ("Just a cat called the Count"), though Eric has two daughters – Natasha and Marielle, both in their mid-forties – from a previous marriage in the late 1960s and early 70s. Back then, Eric worked as an English teacher, but he gave it up when his writing career took off. He wrote thrillers for BBC Radio throughout the 70s. "And then Christopher Bidmead asked me whether I'd be interested in doing a story for *Doctor Who*..."

Having taken over as *Doctor Who*'s script editor at the end of 1979, Bidmead was hoping to attract new writers to the show. A friend – and Radio 4 script editor – put forward Eric's name. What was Eric like back then? "A pain. I was so arrogant. I think all writers are a little bit arrogant." Eric hadn't watched *Doctor Who* in years. Nevertheless, in spring 1980 Bidmead invited him to submit a storyline. "I said yes, because it paid reasonably well. I scribbled out this story called something like *Plague Men* or *Zombie Plague*." This is *Invasion of the Plague Men*. "It was a ridiculous title."

Renamed *The Plague Rats*, and ultimately *The Visitation*, the story's 17th-century setting was inspired by academic studies that an ex-girlfriend of Eric's had undertaken into how the Great Fire of 1666 radically changed London architecture. "I thought, 'We really don't know how the Great Fire started – there are so many theories – and so I devised a way of entwining those ideas into a *Doctor Who* story," Eric told **DWM** in 1982 – the year the serial aired as part of Peter Davison's first season as the Doctor.

But the Eric of 2019 isn't impressed. "If I saw *The Visitation* now, I think I'd burst into tears. It wasn't good." Well, it's no *Earthshock*, but... it's still fun, right? "No, it's lacklustre, frankly. With Peter Moffatt directing, he always starts, on the first scene, with the curtain going up, metaphorically. He opens on a wide shot. He's in the theatre in his head. Hence why things are often slow in pace. For me, *The Visitation* was part of the learning process; part of understanding what drama is about. But it isn't good."

Eric delivered *The Visitation* in January 1981. He'd just turned 36. It was his first TV script. By April he was script editing the programme. (Bidmead had quit at the end of 1980 and suggested that Eric apply for the job.) Wasn't everything moving a bit fast?

"Yes," Eric replies. "When I went to see John Nathan-Turner, I thought, 'This is a joke.' But we talked a bit. He talked about what he wanted to do with →

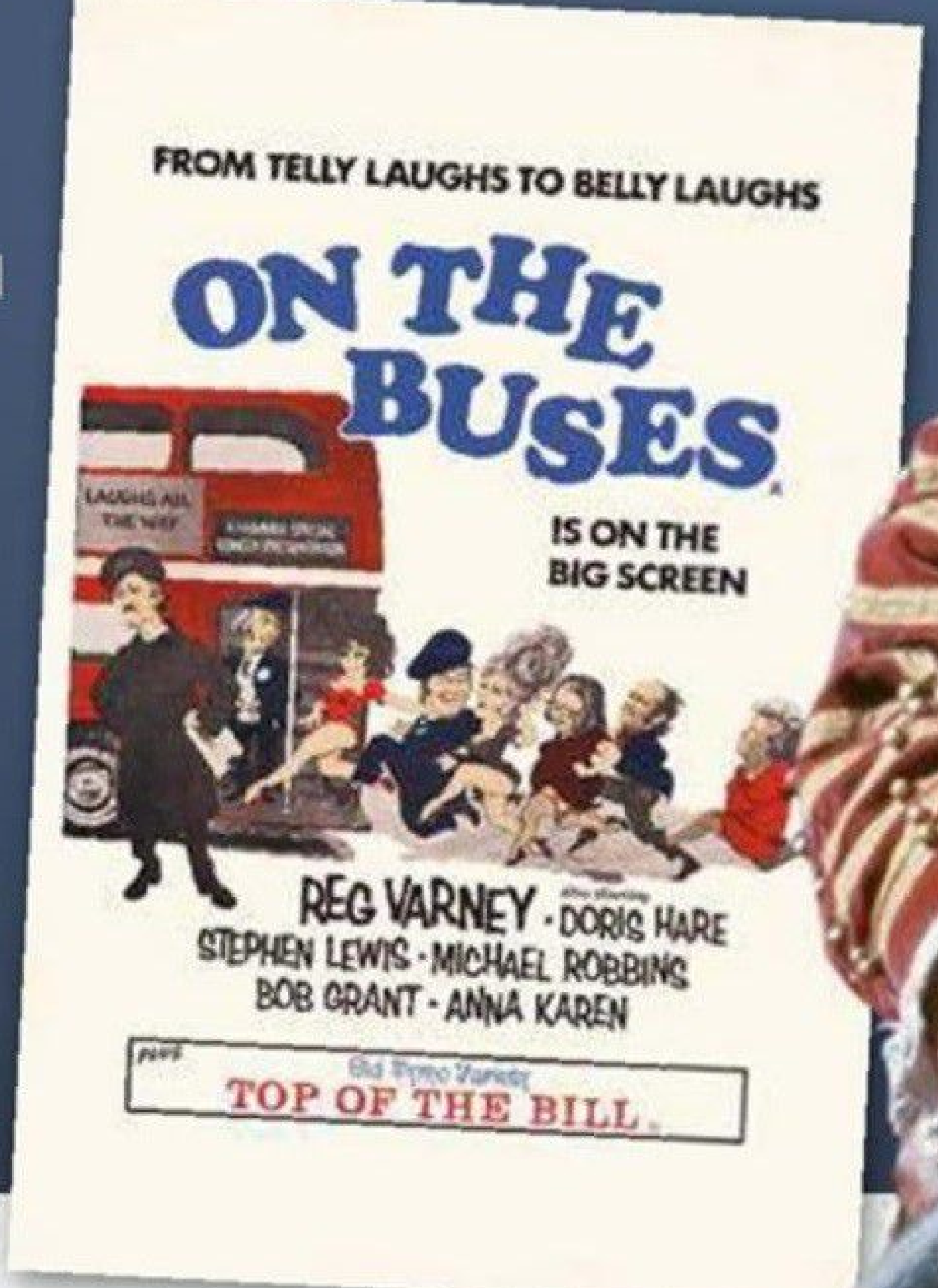
MACE AGAINST TIME

Eric transplanted Richard Mace, a character from three of his mid-1970s Radio 4 plays – *The Assassin*, *Pegasus* and *The Nemesis Machine* – into *The Visitation*.

On radio, Mace, played by Geoffrey Matthews, was a Victorian actor-manager, amateur detective, master of disguise and alcoholic, who assisted the Metropolitan Police with his knowledge of London's criminal underworld. For *The Visitation*, Eric switched Mace from a Victorian to a Stuart and made him a highwayman. He was played by Michael Robbins.

"He'd done a lot of comedy on ITV, I think," says Eric. "*On the Buses* was his big success. And he didn't like us at all. He said *The Visitation* was the worst job he'd ever had. You think, 'What, really? The rubbish he's been in?!'"

And Eric wasn't keen on Robbins' interpretation of Mace. "He missed the point. Mace wasn't a stupid man. He drank too much, but he had skills. He was a good actor, once. He was a good highwayman, when he was sober. Michael made him camp. I think he thought, 'Ooh, it's going to be a hoot.' And then Peter Moffatt, who was directing it, said, 'No, play it straight.' Well, Michael didn't like that."



Eric Saward

Right: The Doctor and Adric surrender to the TSS machine in Part One of *Kinda* (1982).

Right inset: Barbara Clegg, the writer of *Enlightenment* (1983).

Below: The Cyber Leader (David Banks) in *Earthshock*.

→ the show. A bit later, he rang up and said, 'I've spoken to [the BBC's Head of Serials] Graeme McDonald, and he's happy to go with you, if I'm happy. Which means you're in trouble if I fall down.' I turned up the first morning, which was about a week later, and I was terrified. I had no idea what was going to happen; no idea what would be expected of me."

How long did it take Eric to settle in? "Well, the one thing I did feel – and maybe this shows how arrogant I am – I felt after the first day or two that I just *belonged*. I thought, 'I can do this.' But I didn't realise how much work there would be. I can imagine how the job could overwhelm you. I think it had done, to a degree, to Antony Root." Following Bidmead's departure, the 26-year-old Root had been *Doctor Who*'s interim script editor – a three-month secondment on an attachment from the BBC Script Unit. "Antony was charming. He couldn't have been more helpful. But he wasn't a writer, which he freely admitted the show needed..."

Bar *Earthshock*, the scripts for Season 19 – Davison's first – had all been commissioned by Chris and/or Antony before Eric was appointed script editor. "Antony was working on [the 1982 story] *Kinda* when he left," remembers Eric, "but he was having awful problems with it. He said, 'I've almost been in tears over this. I cannot pull it together.' Christopher Bailey [who wrote *Kinda*] was one of these 'do not change a comma' writers – 'or my work of art will collapse!' But then we ran out of time; time was always the killer. So my first job was to rewrite the second half of *Kinda*, which was nerve-racking. Poor old Christopher Bailey. He was suffering."

Were writers undervalued at the BBC back then? "I don't think they were respected, generally," says Eric. "They used to come and go, and no one really cared about them." When, as script editor, was Eric allowed to recruit his own writers? For Season 20 and beyond? "After about two or three months, John began to trust me, certainly on the script front, so it was left to me largely. John wasn't interested. The last thing he was was a script man. He didn't care very much about it."

"He was into his own PR," adds Jane. "That's where a lot of his attention was going."

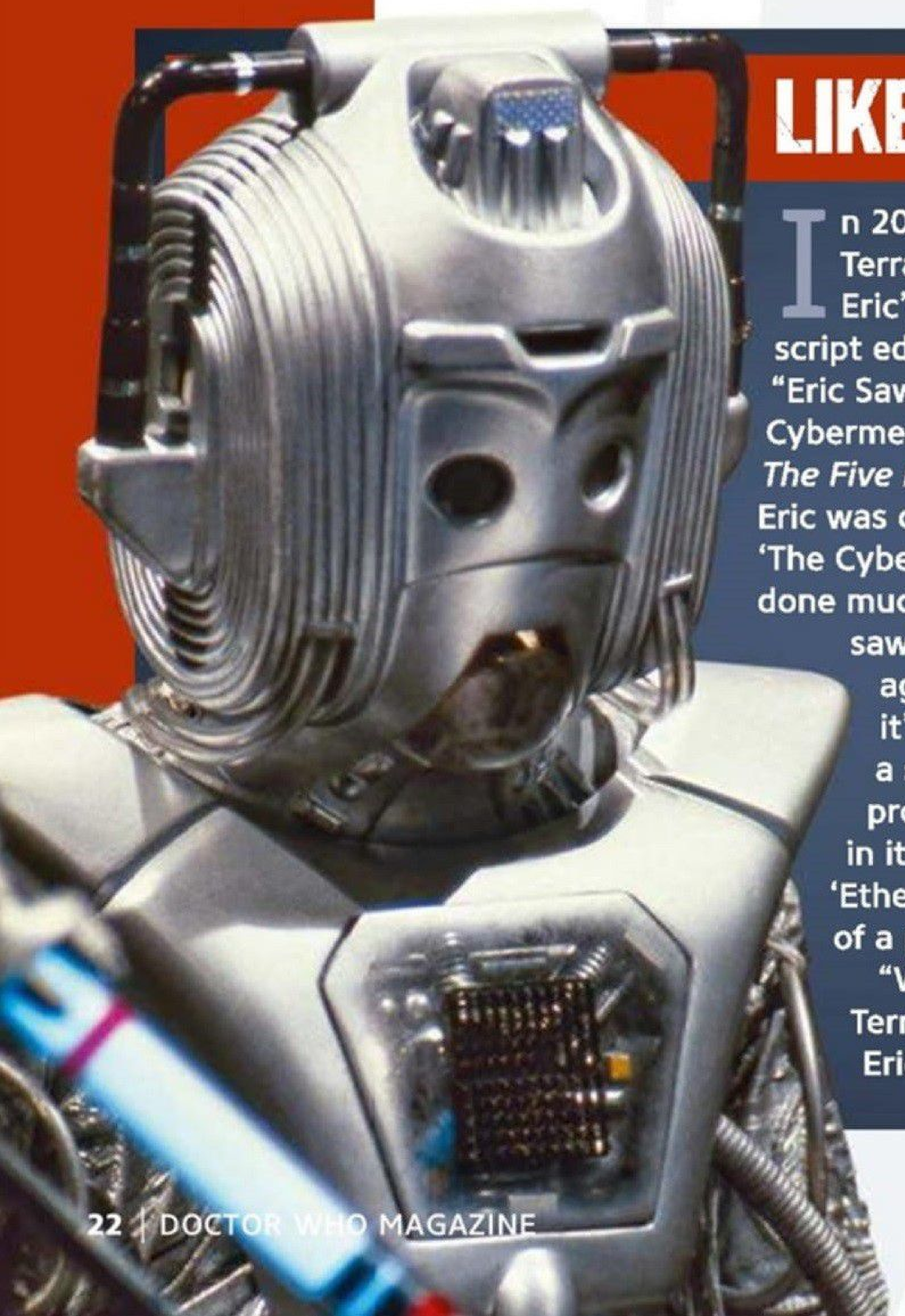
Eric nods. "He wanted to be a light entertainment producer. He liked the glam."

But it was hard, he adds, to find good writers. "Of course, a lot of fans thought they could do a better job. The die-hard fans would say, 'But I know everything about the show.' My attitude, as well as John's, was, 'Yes, but can you tell a story? In the style that we're looking for?' The answer was usually no. The fans might say, 'Why did you finish up with the people you did?' But the reality is, that's all the people I could *get* to write *Doctor Who*."

Notably, though, Eric was the first person to hire women to write for the show. "Yes, I remember thinking, 'Where *are* the women?'" Barbara Clegg, Paula Moore (debatably) and Jane Baker were all commissioned on Eric's watch. "Barbara Clegg had done a lot of radio work and all sorts. I thought, 'We'll have a go with her,' because she was the only woman I could find who remotely wanted to do it. It wasn't wonderfully successful – *Enlightenment* [1983] didn't work out, really – but at least we tried.

"I wanted more women involved generally. We didn't have enough. Even *in* the show. In *Earthshock*, I'd specified in the script that half the troopers had to be female – and fight and contribute as the men would, for what that's worth. I was very keen to get them in, not just in the big guest parts, like Beryl Reid's, but minor roles as well. I mean, the troopers didn't do much except die, but I just thought we should be doing it."

These days, of course, the Doctor herself is a woman. "I've watched three or four of Jodie Whittaker's episodes. I say yes, why not a female Doctor?" What's more, she has three companions, just like the Doctor did in Eric's first season. "Yes, that's... brave."



LIKE CLOCKWORK

In 2014, the legendary Terrance Dicks – one of Eric's predecessors as script editor – told DWM: "Eric Saward is mad about Cybermen. When I wrote *The Five Doctors* [1983], Eric was constantly saying, 'The Cybermen haven't done much. Isn't it time we saw the Cybermen again?' And I said it's like writing a show with the producer's girlfriend in it and he's saying, 'Ethel hasn't had much of a part, you know!'"

"Well, thank you, Terrance," says Eric, laughing.

But *does* Eric have an unhealthy obsession with Cybermen? "I don't think I have an *unhealthy* obsession. They were just a tool. They're the ultimate foot soldiers – as long as they're not played too camp, which they're inclined to be. We were lucky with David Banks [who played the Cyber Leader], in as much as he took it all very seriously and did a cracking job.

"I think of the Cybermen as being much more useful than Daleks. You can have Cybermen walking around and climbing stairs, otherwise it's waiting half an hour for the Dalek to come through the door. I never liked the Daleks."

Eric inherited Season 19's trio – Adric, Nyssa and Tegan – from Bidmead's tenure. Which of those companions worked best? "To be honest – and to be wicked – I don't think any of them worked really well. We killed off Adric. We didn't know what to do with Nyssa. Even Tegan, who's an air steward… fine, but it's not something you can develop very much on a science-fiction show. She hasn't got the knowledge. She hasn't got the background. She hasn't got the science. Where do you take her?

"When the dynamic's worked best, it's usually a good, solid, single companion, like Sarah Jane Smith. Even John realised [three] was too many. He said, 'Let's get rid of one.' Nyssa was going to be the one. John wanted her to go. But Peter Davison got on very well with Sarah Sutton [who played Nyssa] and said, 'Can she stay?' So then poor old Matthew, who didn't want to go, was chosen to be the victim."

But Eric relished bumping off Adric, right? He sets him up in *Earthshock* to be as conceited as ever, to the very end. Even his final line – "Well, now I'll never know if I was right" – is unbearably smug. "Well, the character *was* like that," Eric observes. "It's not a criticism of Matthew, because he's playing a part. And we gave him a bit more to do in *Earthshock* – a little more character development."

"I wanted more women involved generally. We didn't have enough."

How did Eric end up writing *Earthshock*? "I liked the Cybermen," he explains. "I'd watched one or two of the old Cybermen serials and thought, 'Hmm…'" BBC script editors weren't allowed to commission themselves, but Eric's initial three-month contract had expired, so he was technically unemployed until his new, longer-term contract kicked in. "When one of the scripts fell through – a thing by [the science-fiction novelist] Christopher Priest, which wasn't working – John said to me, 'Would you like to do a Cyber story?' Because I'd been talking to him about it."

Like *Resurrection of the Daleks* (which we'll discuss next issue), *Earthshock* is a story about war. Except, *Earthshock* aired two weeks before the Falklands conflict broke out. By the time Eric wrote *Resurrection*, it seems as though he felt less favourable towards the military…? "But even with *Earthshock*… people don't seem to understand, it's *anti*-war," he insists.

"The soldiers – the troopers – are fighting the Cybermen to save their own planet. It's said up top [by Lieutenant Scott]: 'I haven't had much experience of fighting these robot things [the androids used by the Cybermen].' And there's the speech – the Doctor's speech [to the Cyber Leader] – about, 'When did you last have the pleasure of smelling a flower, watching a sunset, eating a well-prepared meal?' That was very much sort of flowery-powery: peace is good, fighting and kicking each other is not. Maybe that was the hippie in me."

Had Eric actually *been* a hippie? He doesn't seem the sort… "Well, I had long hair – back in the 60s and 70s. I thought I looked cool," he says with an amused look.

"I suppose I was influenced by that – make love, not war – when writing *Earthshock*. And by the simple concept that war is not going to get us anywhere. In fact, it didn't get the Cybermen anywhere. They finished up just repeating history – and being outwitted by Beryl Reid and poor old Adric." **DWM**

Next issue: Daleks, Lytton, Colin and more.

Top: Scott and his troops are prepared for trouble in Part One of *Earthshock*.

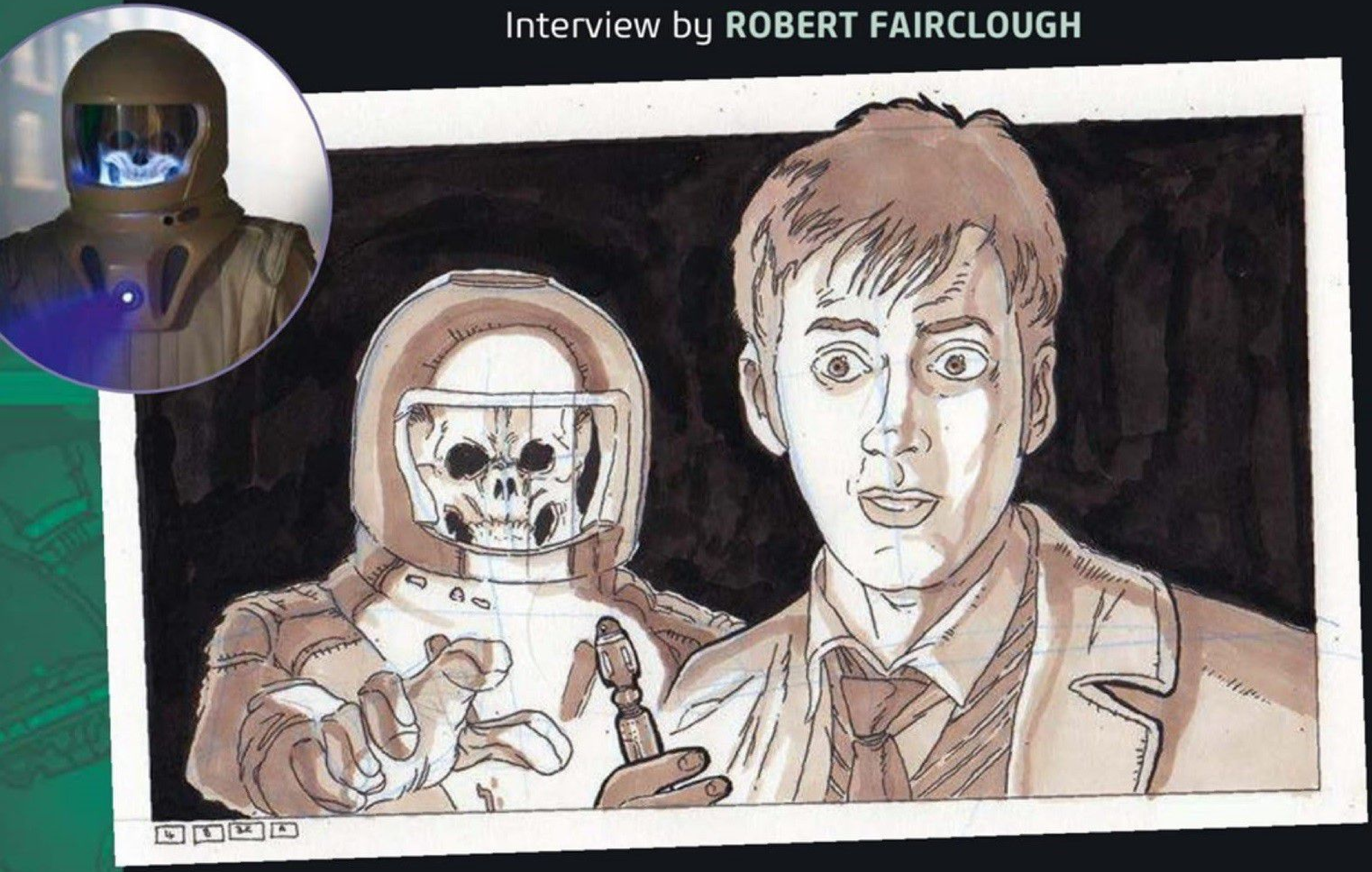
Above: Nyssa (Sarah Sutton), the Doctor and Tegan (Janet Fielding) take cover from killer androids in Part One of *Earthshock*.

Below: An army of Cybermen goes on the offensive in Part Four of *Earthshock*.

Frame by Frame

Between 2007 and 2014, storyboard artist James Iles played an important role in the pre-production of episodes featuring the Tenth, Eleventh and Twelfth Doctors.

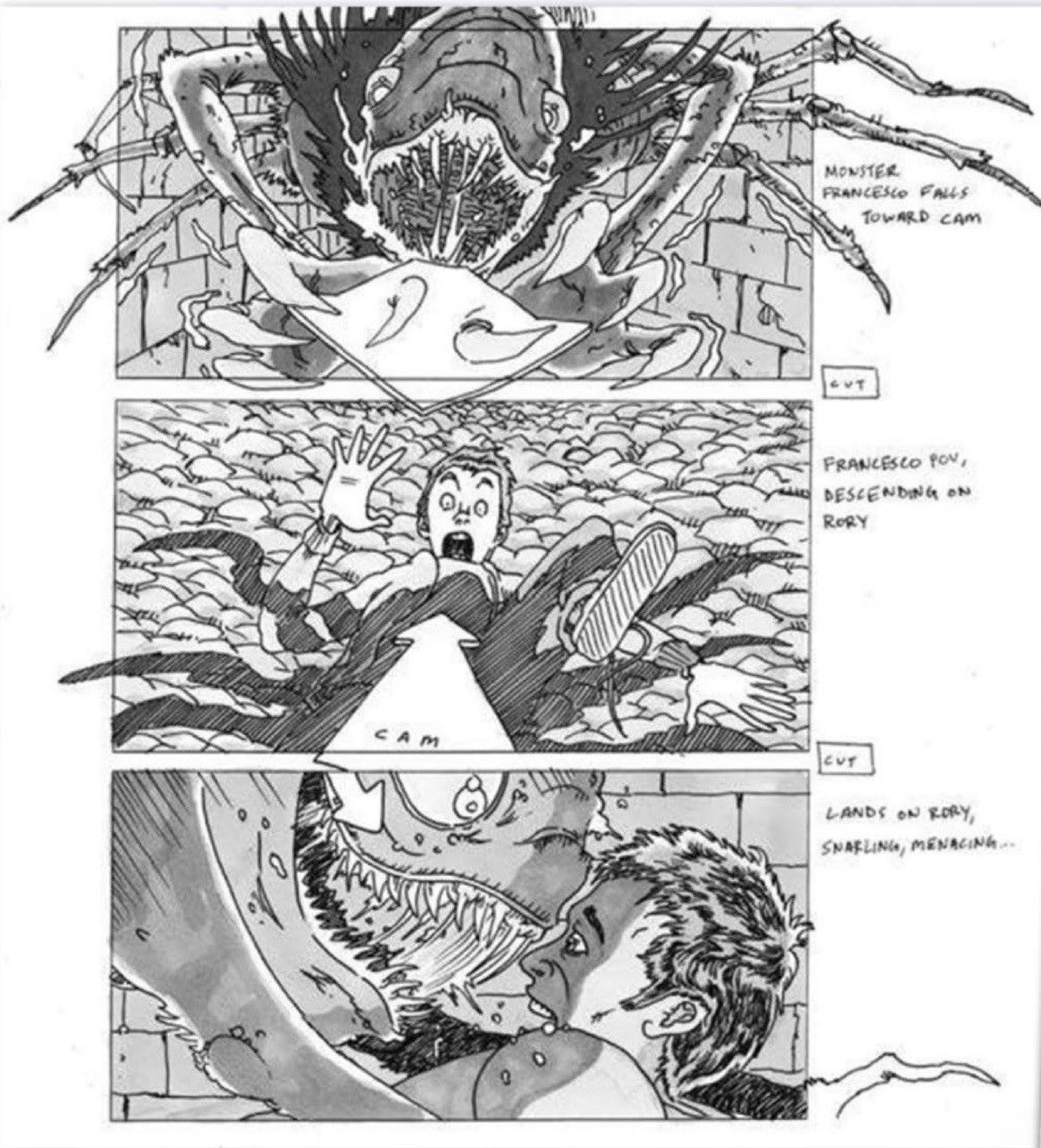
Interview by **ROBERT FAIRCLOUGH**



The art of storyboarding, in which a progression of images visualising a film sequence is drawn out by a graphic artist, is traditionally associated with animation and filmmaking. By the early 2000s, much of British television drama was based on the single-camera, cinematic model – so, when *Doctor Who* was revived, storyboarding became an integral part of its production process.

James Iles joined the *Doctor Who* team in 2007 and remained there for eight years, from David Tennant's *The Sontaran Stratagem* to *The Caretaker*, the fifth episode of Peter Capaldi's first series in 2014. A jovial Welshman, James' childhood interest in fantasy illustration provided an appropriate background for the job he'd secure in adulthood. "In terms of artists in British comics who influenced me," he recalls, "it was mainly those in sci-fi comic *2000 AD*, which I read regularly.

"I studied as an illustrator at Swansea Metropolitan University," he continues. "I originally wanted to work in comics, but I always had a love of TV and film. After uni, I went for an interview in Cardiff for a theatre


MONSTER FRANCESCO FALLS TOWARD CAM
CUT
FRANCESCO POV, DESCENDING ON RORY
CAM
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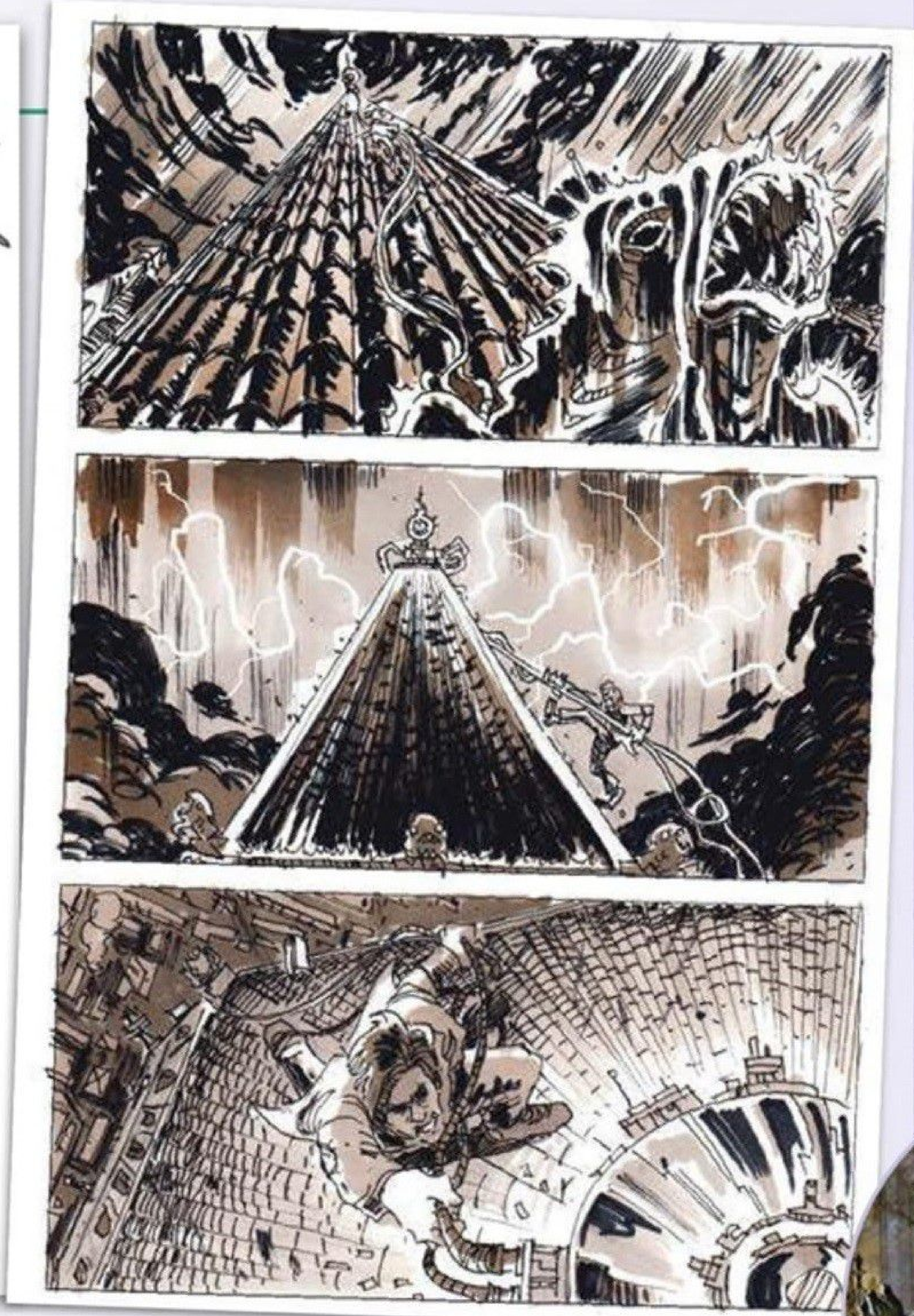
LANDS ON RORY, SNARLING, MENACING...



Opposite page above: "The whole storyboarding process is about trying to get what the director has in their head on paper," says artist James Iles.

Opposite page below and inset: James' storyboard art for *Silence in the Library* (2008) and the monster as seen on screen.

Left: Storyboards for *The Vampires of Venice* (2010), featuring Rory and the Doctor.

Below: One of the Sisters of the Water from the planet Saturnyne in *The Vampires of Venice*.

Bottom: Storyboard art for the scene where Amy sees the Cyberman regaining its head in *The Pandorica Opens* (2010).

> "I really enjoyed working on episodes that had a lot of atmosphere, like The Vampires of Venice."

design course, and the guy who ran the course pointed me in the right direction by putting me in touch with Ed Thomas, the original production designer on the reboot of *Doctor Who*. Ed took me on and put me to work, firstly helping out with the concept art. The previous full-time storyboard artist eventually wanted to go into concept work so, over time, I filled his position."

James' *Doctor Who* storyboards are so visually dynamic that they could easily have been taken from the pages of a modern comic or graphic novel. Did he find that some directors on *Doctor Who* were as influenced by that medium as they were by TV and film? "Every director is very different," he suggests. "I wouldn't say a lot of them refer to comics and graphic novels. That probably comes more from my side, with my training as an illustrator. Occasionally directors will refer to graphic novels or comics, but more often than not their influences would be movies and other TV series, and indeed *Doctor Who* itself, as it's got such a huge history.

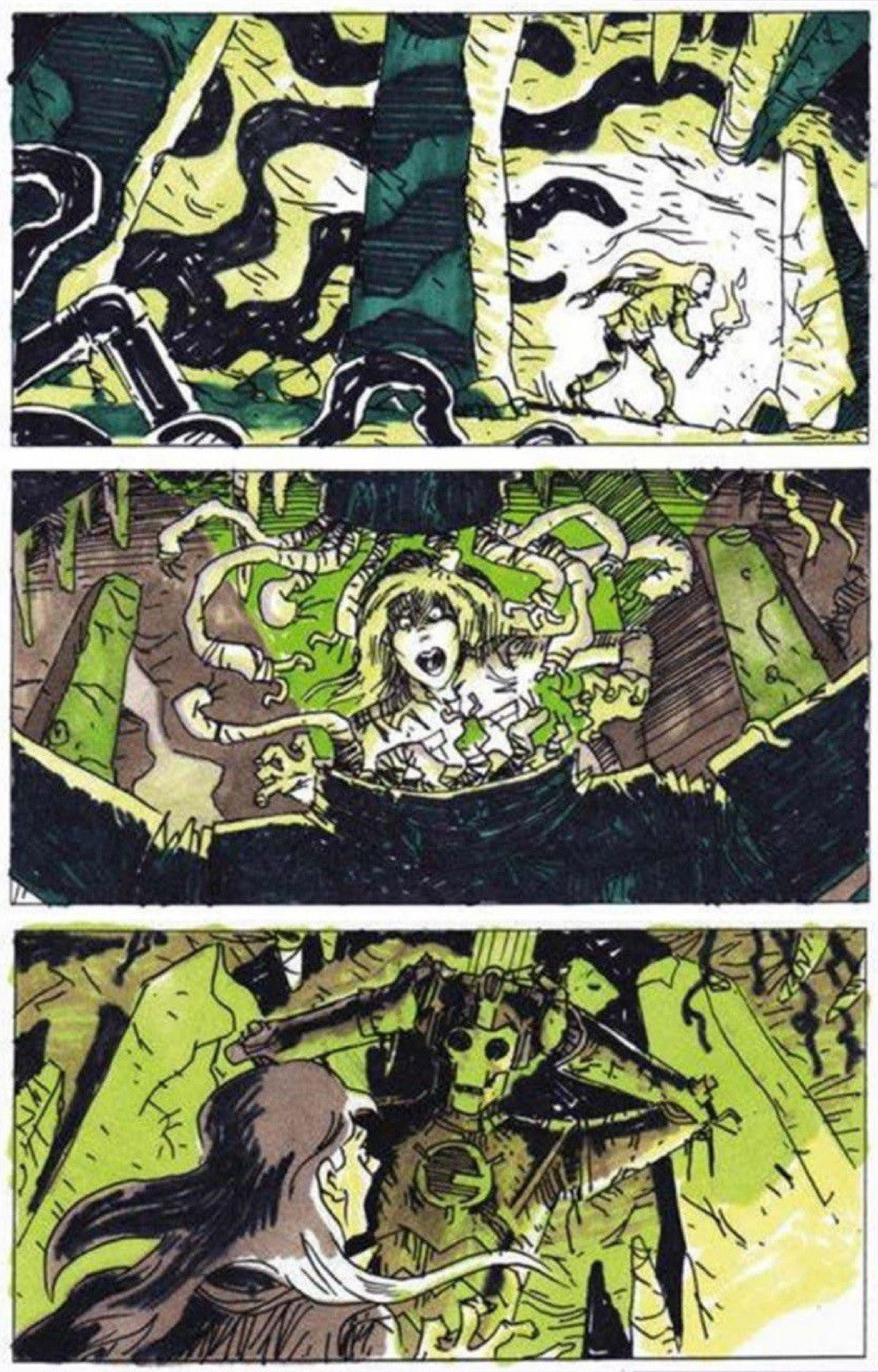
"That was another nice thing about working on the show: referring back to how characters, monsters and alien races were interpreted in the past and trying to stay faithful to that, but reinterpreting the concepts for a contemporary audience. So many of them are iconic, with such strong design from the beginning, that it was a cool challenge to bring a modern feel to them."

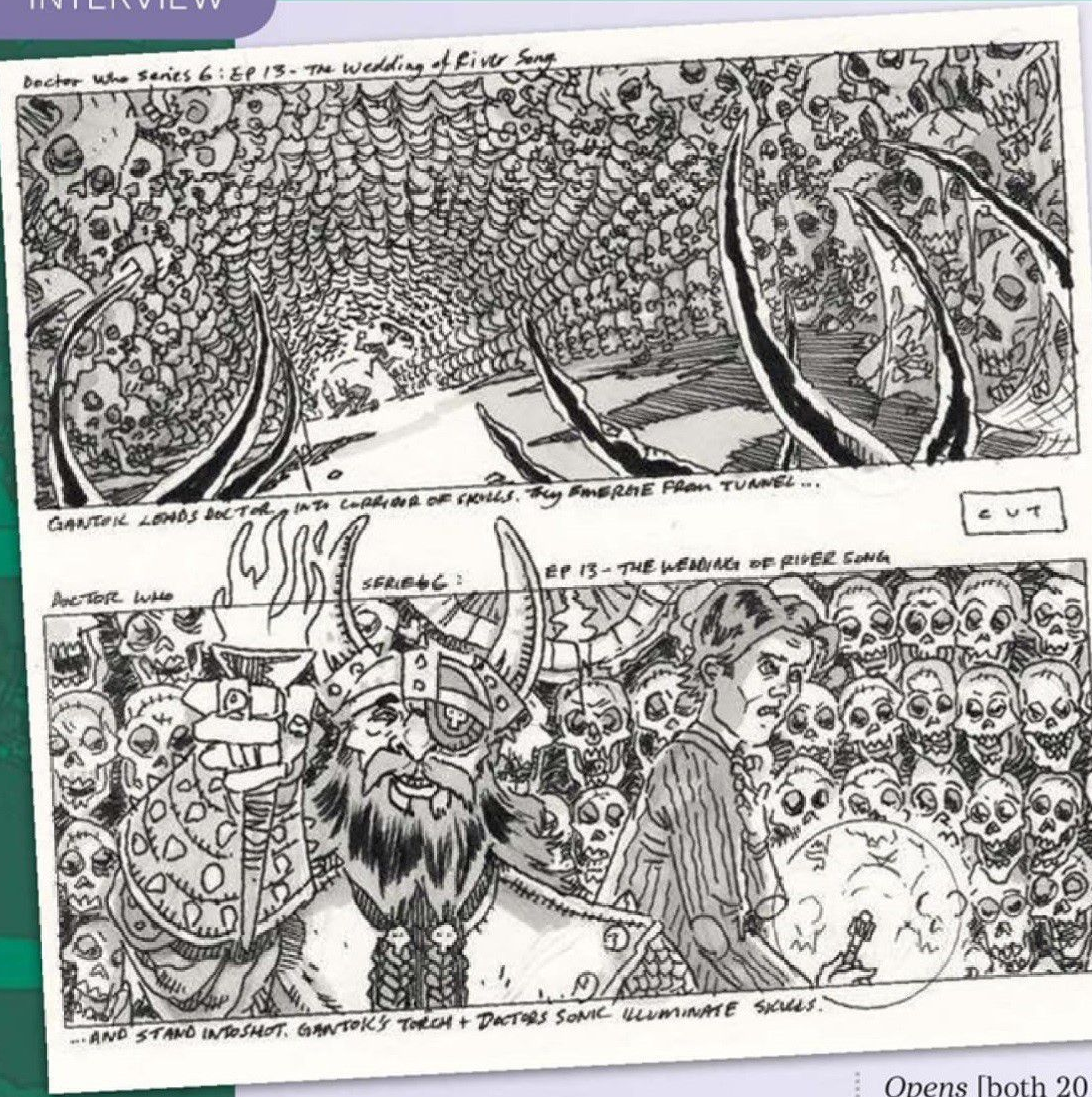
So how does the storyboarding process work? "Generally speaking, I worked with the given director for the given episode, and it would be us two in a room – very rarely would we work with the director of photography too. Then the boards would filter through the rest of the art department and, eventually, the rest of the production team. The work being done by the concept designers also filtered into what I did, and we often referred back and forth to see what each other was doing. That might have concerned a certain prop that needed to be designed and built. I'd shout across to see who'd drawn it, then I'd include it in the storyboards. If they hadn't got round to it, I'd have to interpret it from the script. Sometimes that would influence the concept guys as well.

"Ultimately, the whole storyboarding process is about trying to get what the director has in their head on paper. Sometimes I'd get a script before the meeting with the director, which meant I'd be able to make a start on a few scenes before hearing their thoughts.

He laughs. "What normally happened was, I'd show them the boards that I'd done and they'd throw most of them away. Maybe they'd keep a few. It does speed the process up, because the director sees for the first time, in visual form, what might work and what won't work."

When James began working on five episodes of David Tennant's third series, he was a recent graduate and therefore fairly low in the art department →




Doctor Who Series 6 : EP 13 - The Wedding of River Song
GANTOK LEADS DOCTOR INTO CORRIDOR OF SKULLS. They EMERGE FROM TUNNEL...
CUT
DOCTOR WHO SERIES 6 : EP 13 - THE WEDDING OF RIVER SONG
...AND STAND INTO SHOT. GANTOK'S TORCH + DOCTOR'S SONIC ILLUMINATE SKULLS.

Above left: A storyboard for the gruesome cave of skulls in *The Wedding of River Song* (2011).

Top right: Gantok (Mark Gatiss) and the Doctor (Matt Smith) enter the cave in the finished episode.

Above right inset: The prop department realised the cave with shelves full of skulls.

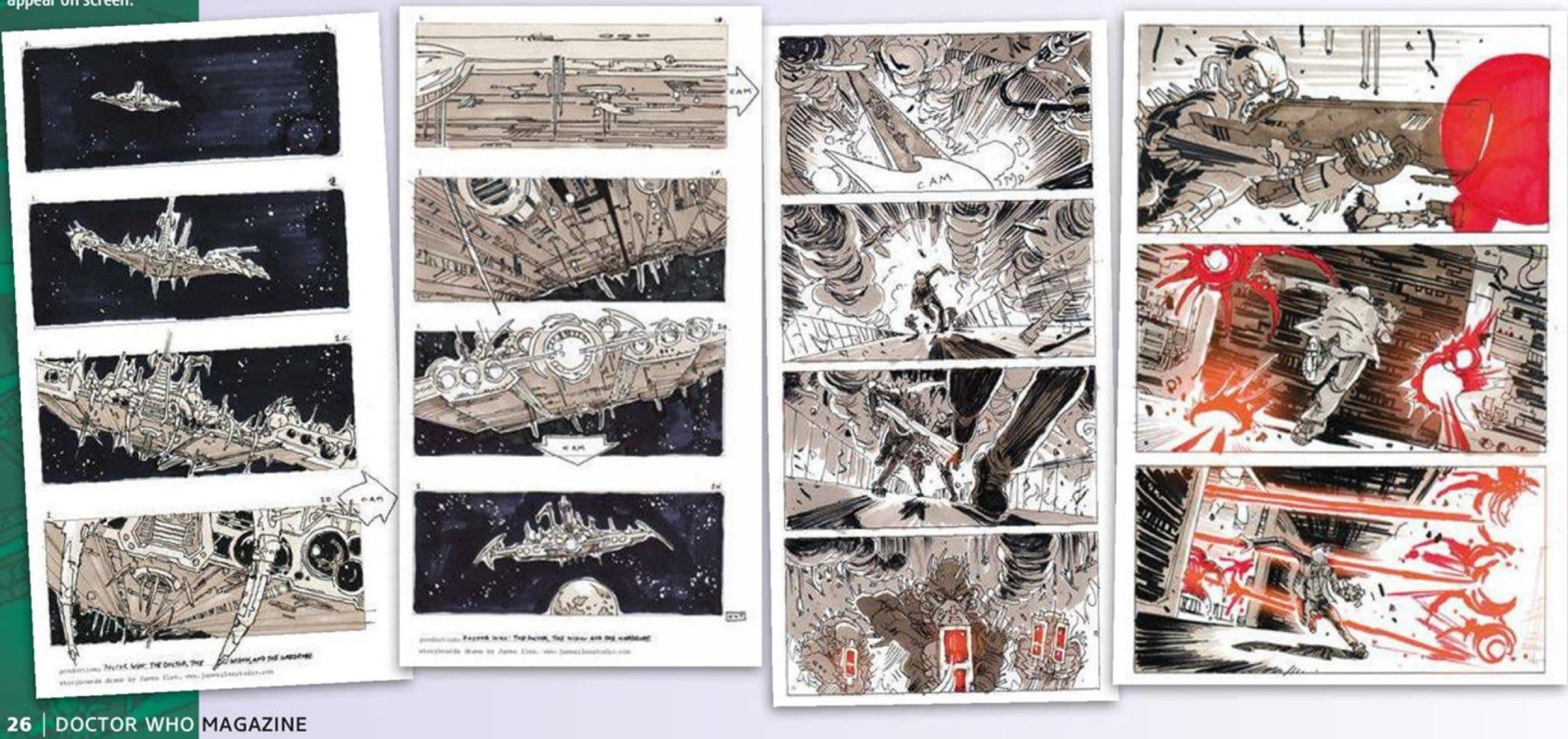
Below: Storyboards for the pre-credits sequence in *The Doctor, the Widow and the Wardrobe* (2011). Not all of these ideas would appear on screen.

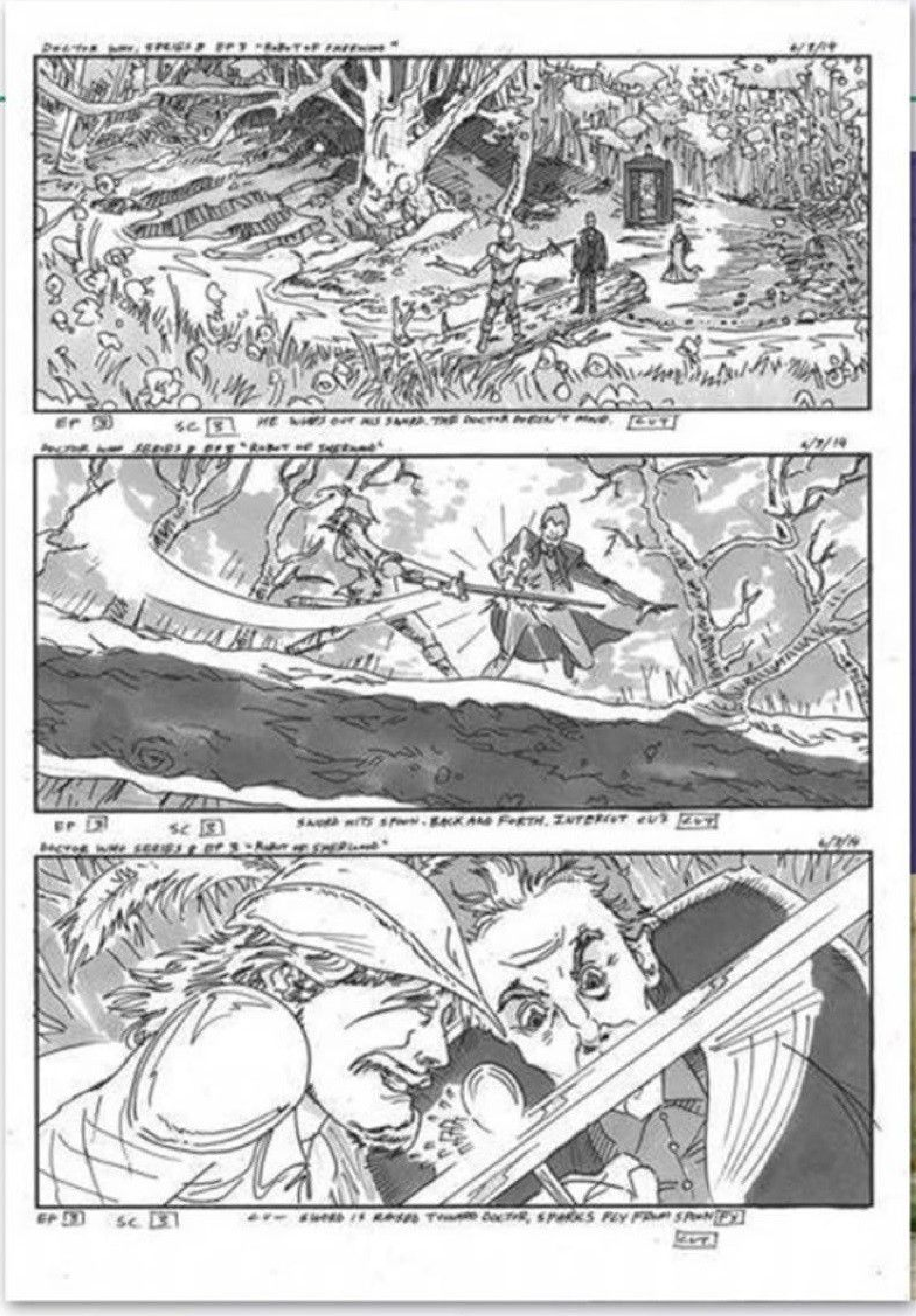
→ hierarchy. "That was a stage where I was mostly doing concept art for all the things you might see for a split second that weren't 'hero' props [ie, in the foreground]. It could be anything from a storm drain to a button, little things like that. Gradually, I started doing more and more storyboards, and when Matt Smith was cast I started as a full-time storyboard artist. Starting with the new Doctor was a really nice way to begin the job."

As far as James was concerned, the more complex the sequence he was asked to storyboard, the better. "I really enjoyed working on episodes that had a lot of atmosphere, like *The Vampires of Venice* and *The Pandorica Opens* [both 2010]. What I would normally do was focus on the scenes that were special effect or practical effect heavy, or scenes that had complicated camera moves. Sometimes you'd have to physically act out what you were trying to draw, particularly if it was a stunt. It's not unusual to end up standing on a piece of furniture and getting into the positions that you're trying to plan!"

Looking over James' storyboards, it's fascinating to see the subtle differences from the finished scenes or, in some cases, how they follow them almost shot for shot. "You'd plan the scenes with the director how they'd want them, which was, obviously, as dynamic as they could possibly be," says James. "Then over time, once all the other production departments had been involved, it would usually come down a bit in scale. The tunnel of skulls in *The Wedding of River Song* [2011] eventually became a corridor, and they had I don't know how many hundred actual, physical skulls made for that. It was a huge treat to have the props guys come in and show you these things that were being built, which you then had to bring to life. It was really exciting.

"Some scenes finish up quite close to what you've done, if you're lucky," he says, modestly. "There are also thousands that are very different by the time they get to the screen. When I first started storyboarding, I was watching what was on the boards and what was on the screen like a hawk, thinking 'That's not how to do it! That's been changed!' and so on. But you realise over time – when you get to the set or the location – that the scene is subject to so many different factors on the day, and you're always running against time. The film crew doesn't have the luxury of sitting in a design studio, planning everything on paper. But when a finished scene *does* come close to what you've done, it's very rewarding."




DOCTOR WHO, SERIES 8 EP 3 "ROBOT OF SHERWOOD"
EP 3 SC 3
HE SWORD OUT HIS SWORD. THE DOCTOR DOESN'T MOVE. CUT
SWORD HITS SPOON. BACK AND FORTH. INTERCUT CU'S CUT
SWORD IS RAISED TOWARD DOCTOR, SPARKS FLY FROM SPOON
CUT

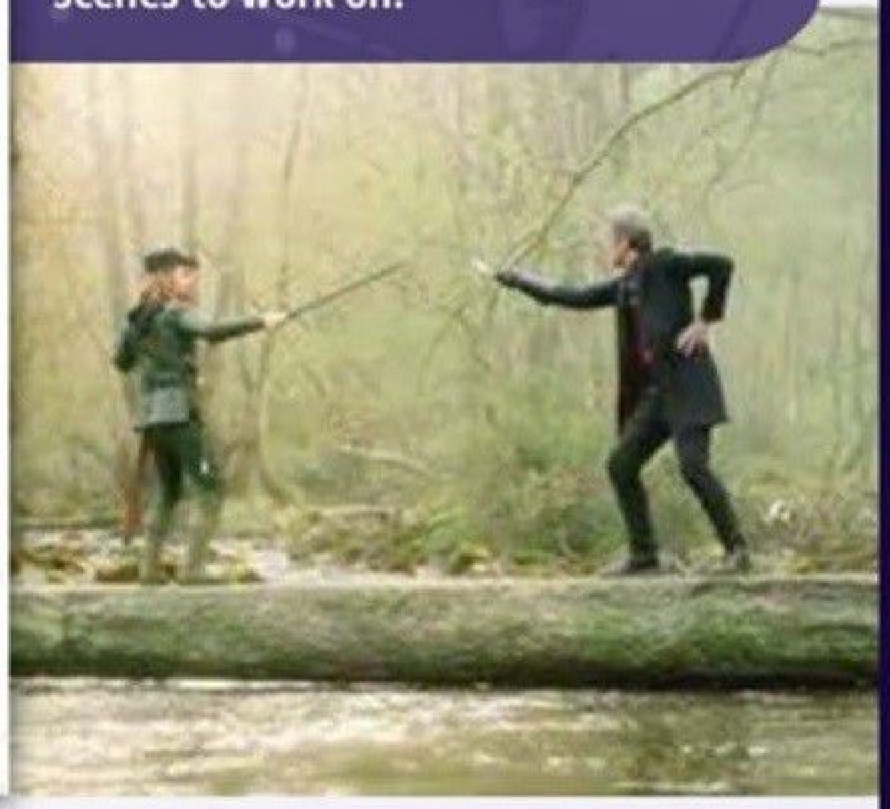
Left: A storyboard for *Robot of Sherwood* (2014) featuring the Doctor's fight with Robin Hood.

Below: Robin (Tom Riley) challenges the Doctor (Peter Capaldi) in the finished episode.

Right inset above: The Cyber head with its writhing tentacles in *The Pandorica Opens*.

Right inset below: Craig (James Corden) is forced into the Cyber-conversion unit in *Closing Time* (2011).

Bottom right: The storyboard for the scene where Amy is attacked by the Cyber head in *The Pandorica Opens*. This was one of James' favourite scenes to work on.



> *"One of the benefits of the show is that in each episode you're in a different time period, or on a different planet."*

One notable change was in the opening sequence of *The Doctor, the Widow and the Wardrobe* (2011), where the Doctor was originally pursued by the crew of the spaceship he was sabotaging. "They were in an early script and never described," James explains. "All the script said was that the Doctor was being chased along a gantry by some kind of aliens, the inhabitants of the ship that he was destroying. The director, Farren Blackburn, wanted something very big and very exciting but, as always, you have to work within the constraints of time and budget to get something workable on the screen. I love that scene because it was big and exciting to plan, and I thought it worked out really well. It's a great opening to that story. It was a rare treat to work on something on that scale: there aren't that many episodes where there's a huge spaceship exploding!"

When Peter Capaldi took over as the Doctor, changes were in the air for James both professionally and personally. "I relocated to Helsinki in Finland – my wife's from there – and things had changed a bit at the studio, to the point where they didn't have an in-house storyboard artist any more. For the first couple of Matt Smith seasons I was in-house, then after that it was on more of a freelance basis, because not every director would use storyboards. Some would even do their own, while others wouldn't use them at all. That's an example of directors taking very different approaches. On *Into the Dalek* [2014] I worked remotely with the effects company, Milk, so I never actually met the director, which was an exception to my normal rule."

The pageantry of *Robot of Sherwood* (2014), one of the last episodes James contributed to, remains a personal favourite. "There was a ton of archery planned for that story, together with a huge fight scene at the end and the castle taking off, so that was another neat one to work on," he says. Reflecting on the professional appeal of *Doctor Who,* James maintains that "One of the benefits of the show is that in each episode you're in a different time period, or on a different planet, and that variety is great to work with. When we received a new script, it was always exciting to see what new environment we'd be working with. You never knew what you'd be required to do from one episode to the next."

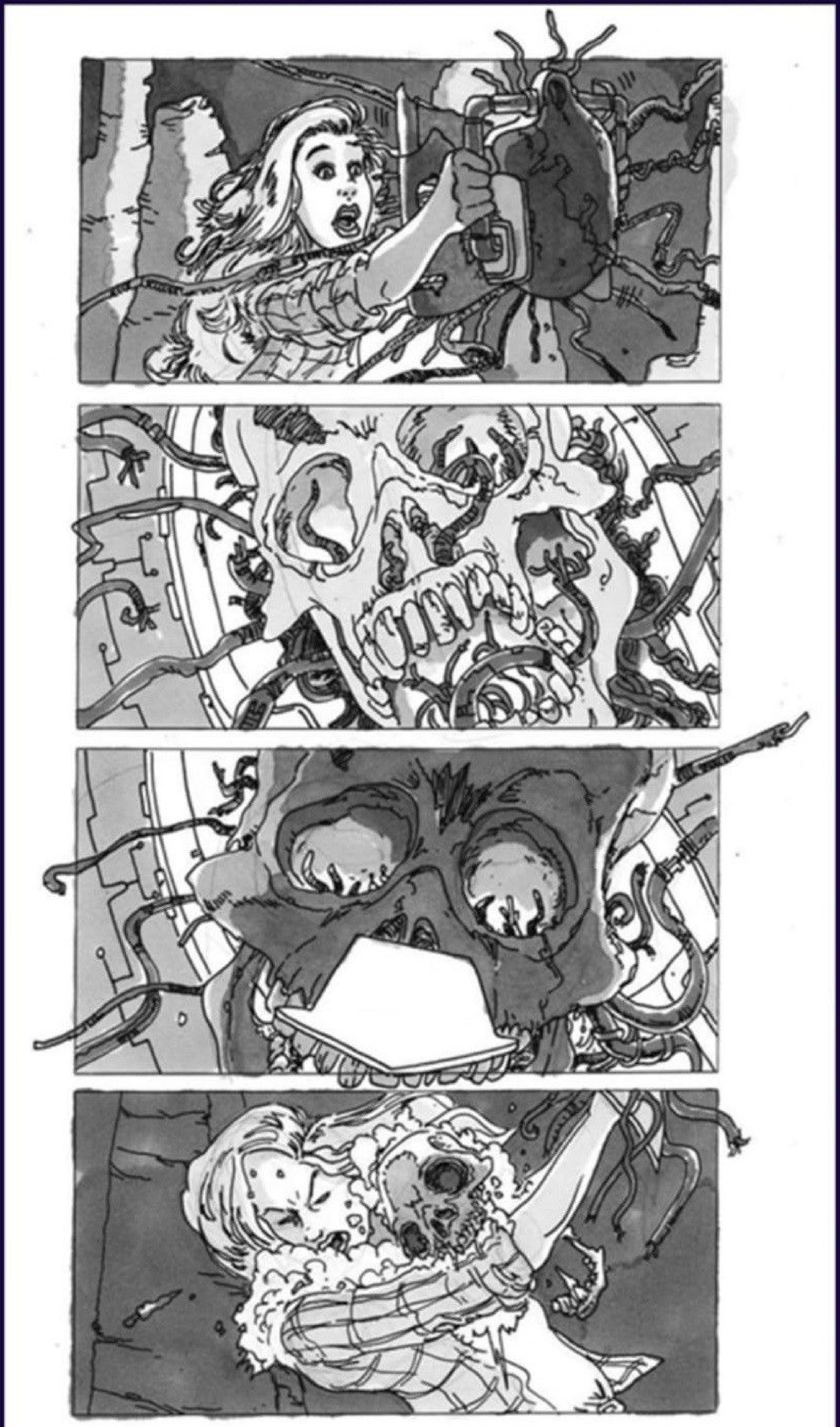
Another door opened by James' *Doctor Who* work was Steven Moffat and Mark Gatiss' modern reboot of the Sherlock Holmes stories. "When *Sherlock* [2010-17] started it was being made in the same place as *Who*," he says, "so the directors used to come and pinch me from the *Doctor Who* art department to work on some *Sherlock* →

CLASH OF THE TITANS

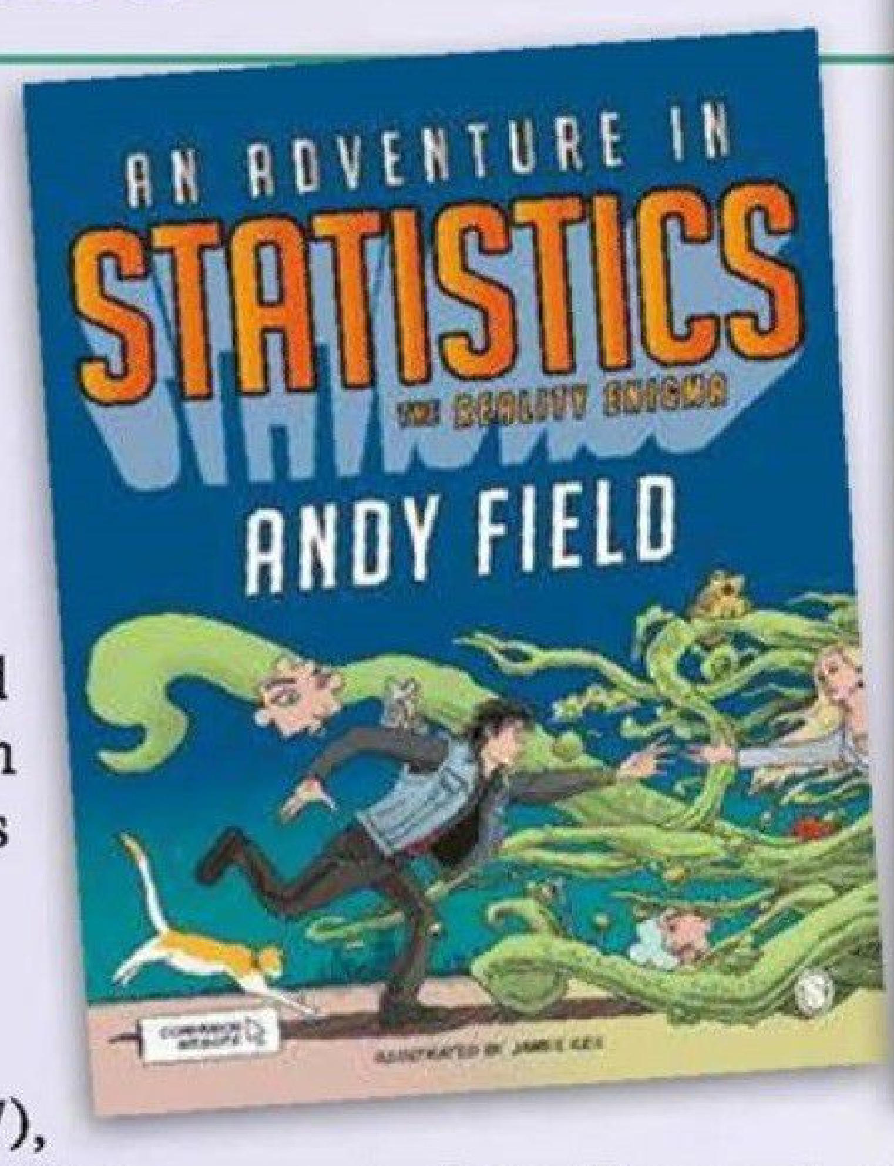
One of James' favourite *Doctor Who* moments came at the end of Matt Smith's first season in 2010.

"There's a lot of darkness in *Doctor Who,* especially when you read the script for the first time," he says. "It's richly described and very gloomy. *The Pandorica Opens* was a good example of that and the Underhenge sequence was brilliant to work on. The director on *Pandorica* was Toby Haynes, and we had a lot of mutual interest in terms of film. The two particular references we used for *Pandorica* came from *Clash of the Titans* [1981] – the scene with the Medusa – and John Carpenter's *The Thing* [1982] for the Cyber head. There was a certain level of reverse photography used to get the tentacles to move... that was a cool challenge. I think that was Toby's idea, but it was a real treat to try and figure that out. Some of it was practical effects and some of it was digital.

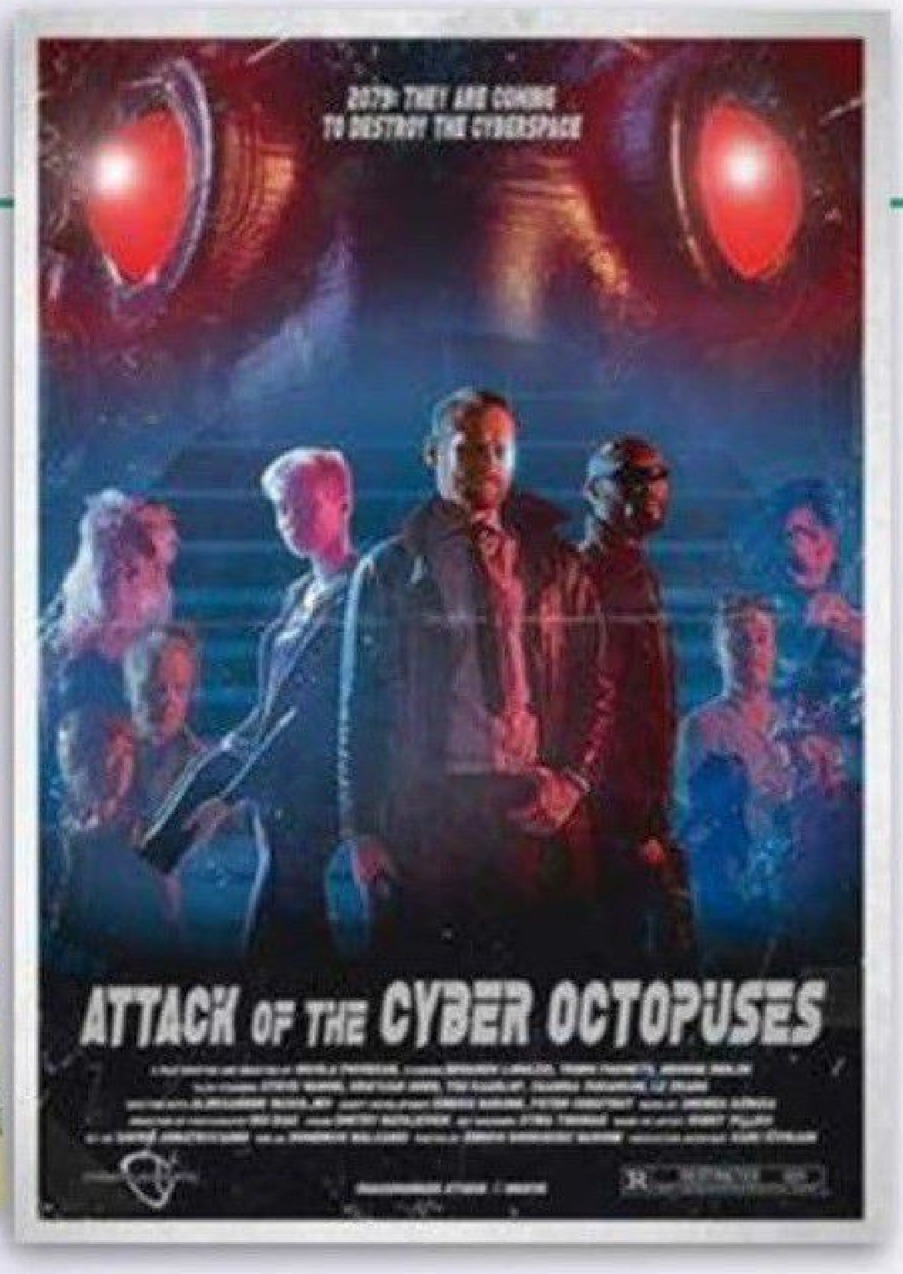
"Another episode that was loads of fun to work on was *Closing Time* [2011], with the Cyber-conversion unit. The scene where James Corden's being forced into it was really dark, I thought: it emphasised very strongly the idea that the Cybermen were taking his identity and humanity away."



production: DOCTOR WHO: THE PANDORICA OPENS
storyboards drawn by James Iles. www.jamesilesstudio.com



Right: The cover of *An Adventure in Statistics*.


2079: THEY ARE COMING TO DESTROY THE CYBERSPACE
ATTACK OF THE CYBER OCTOPUSES

Far right: James was part of the team that worked on the 2017 film *Attack of the Cyber Octopuses*.

→ episodes. Over time, when I began working on other things, they'd call me back to Cardiff – or wherever they were filming – to work on the series."

Since leaving Wales behind ("although I'm back and forth to the UK quite a lot"), James has enjoyed a varied career, including video games and such feature films as *Attack of the Cyber Octopuses* (2017), as well as the action-comedy *Show Dogs* (2018). On another of his projects, the innovative statistics/graphic novel *An Adventure in Statistics: The Reality Enigma* (2016), his past work on *Doctor Who* proved to be a deciding factor.

"The writer, Andy Field, is a huge *Doctor Who* fan!" says James, grinning. "He got in touch, we met in London, discussed *An Adventure in Statistics* and then worked on it for about a year and a half. The second time I saw him in person was at the book launch." Musing on how much the modern workplace has changed, he adds: "It's amazing these days. You work all the time with people, and you never physically see them. Working that way is getting easier and easier, but it's no substitute for working face to face. You need that creative spark from being in the same room as someone else."

Looking back at his time working on his favourite childhood show, James has only one slight professional regret. "Stop-motion animation and miniatures were always something I hoped we'd do more of on *Doctor Who*. I grew up loving the practical creature effects of 1980s films, and likewise the monsters in *Doctor Who* are 90 per cent practical effects – the legendary 'man (or woman) in a suit'. I feel you can relate to them more than computer-generated creatures."

Does he have a favourite among all the episodes he worked on? "*The Pandorica Opens,*" he says emphatically. "It was a big, exciting episode, with so much involved and so many characters, and the look of it was quite iconic. I was really happy with the way it turned out, particularly the underground visualisation of Stonehenge. It's fantastic when stories make you imagine a hidden world behind those well-known monuments you're used to seeing every day.

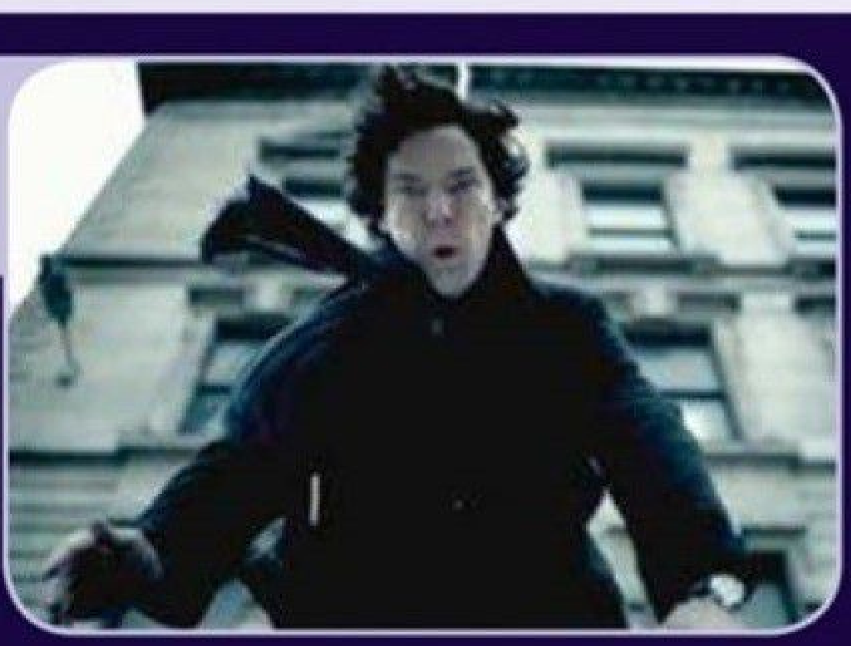
"It really was an amazing show to work on," says James. "It's fantastic to have been a small part of a huge team that brought those great stories to life. *Doctor Who* was something I watched as a kid, so to work on the show was a dream come true. The scripts are what make the show such a treat to work on."

And if the call came for more *Doctor Who* storyboarding? James smiles. "If the call came, it would be great to do another one." **DWM**

THE **FINAL PROBLEM**

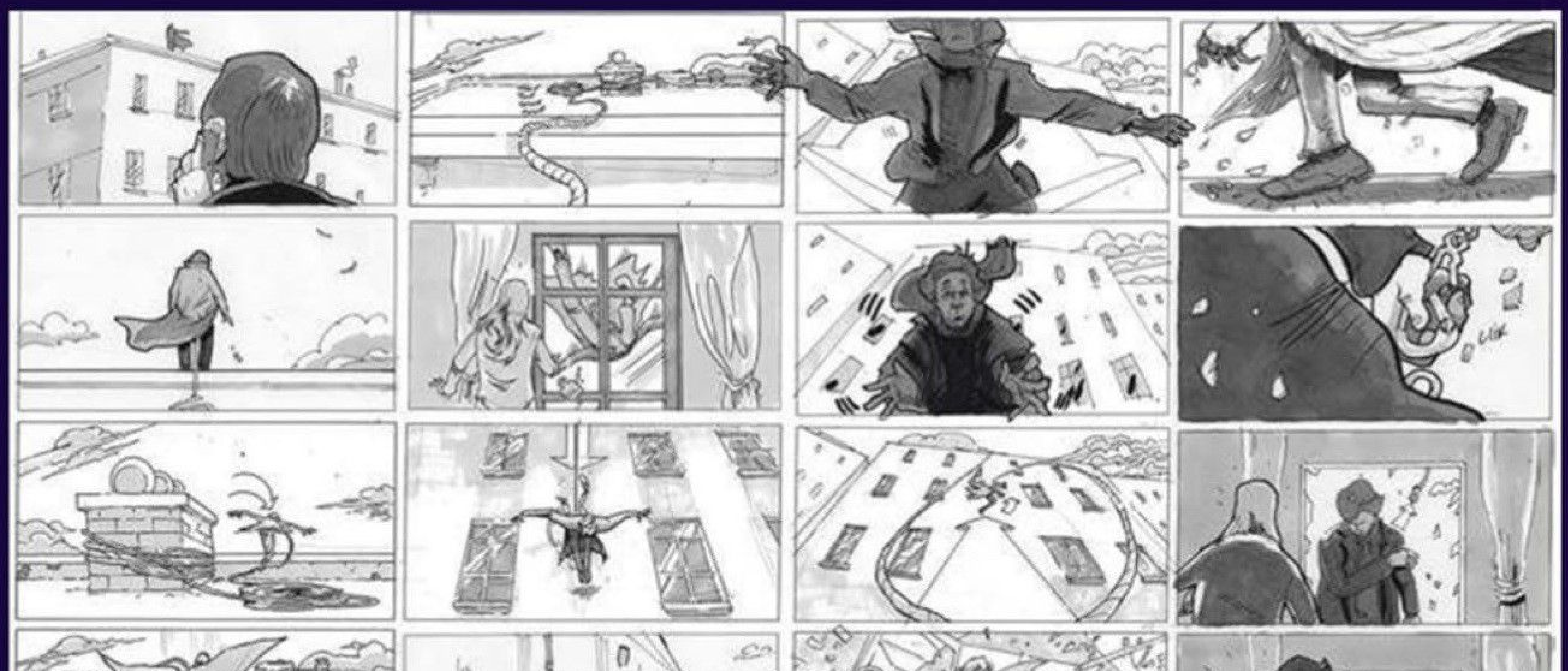
Among James' other work, his contributions to *Sherlock* included a remount of one of the series' most famous scenes, namely the moment when Holmes (Benedict Cumberbatch) apparently commits suicide by jumping from the roof of a hospital, as restaged in *The Empty Hearse* (2014).

"That scene was drawn under interesting circumstances, on location in Cheltenham," James explains. "The director, Jeremy Lovering, was actually shooting the scene where Sherlock, complete with waiter's uniform and pencil moustache, reveals himself – still very much alive – to Watson (Martin Freeman). In the thick of shooting, Jeremy had just 20 minutes available for us to run to a nearby café and work on the rooftop fall. He'd already thought everything through and planned the scene in detail with the stunt co-ordinators. It was just my job to get it down on paper.



Below inset: Holmes (Benedict Cumberbatch) appears to fall to his death in the *Sherlock* episode *The Empty Hearse* (2014).

"Following a blur of drawing over a cup of coffee, we had the scene storyboarded. Jeremy ran back to the location and I was on the next train back to Cardiff. I drew the boards on the train on the journey back to Wales, scanned them and sent them back to Jeremy. I watched the scene on TV with everyone else, and it was brilliant to see it resemble what we'd drawn in that little café in Cheltenham between takes."



Bottom left: James' hastily conceived storyboard of the memorable sequence.

Bottom right: "You need that creative spark from being in the same room as someone else," says James.

TIM **TRELOAR** KATY **MANNING** JON **CULSHAW**

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OUT OF THE TARDIS

Jacqueline King

POLICE PUBLIC CALL BOX

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

Interview by **EMILY COOK**

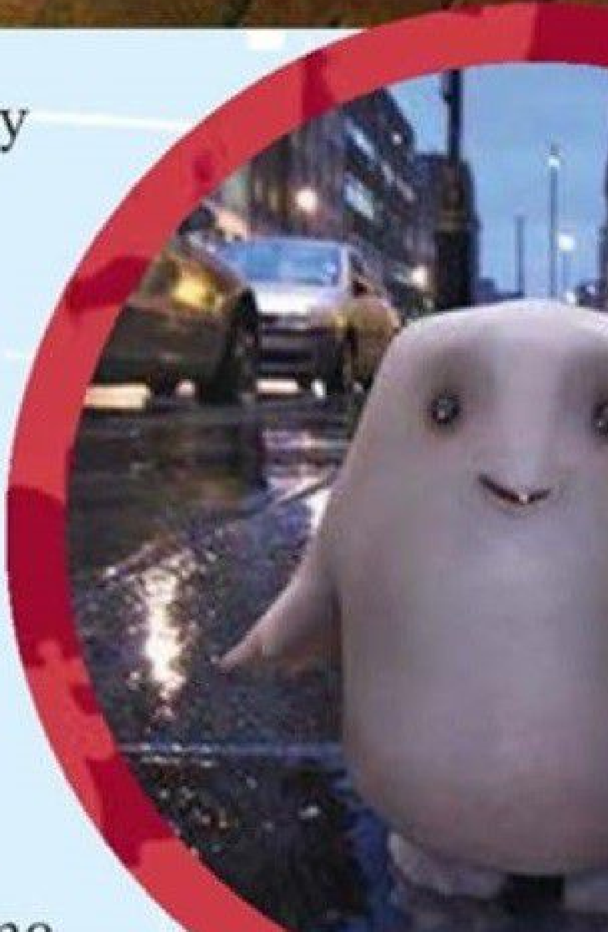
It's 5.00pm on the dot and Jacqueline King has just walked through the door of a Wimbledon café. "Look at that, I'm *exactly* on time!" she says proudly. "I hate being late."

As well as great time-keeping, Jacqueline – or Jax to her friends – clearly has a zest for life, an enthusiasm that only heightens when we mention her recent work with Big Finish. In 2018 Jacqueline returned to play Donna Noble's mum Sylvia on audio for the first time, as part of *The Tenth Doctor Chronicles* and *Lady Christina: Series One*. This year she has reunited with the rest of her *Who* family – Donna (Catherine Tate) and Wilf (Bernard Cribbins) – for *The Tenth Doctor Adventures: Volume Three.*

"People who appreciate *Doctor Who* are sometimes kind enough to say, 'I'd love the Noble family to come back,'" says Jacqueline. "But obviously, knowing how TV works, it's always got to move forward and change so there seemed no possibility. So when Big Finish came, I thought, 'This is the chance for it to happen, just in a different stratosphere, as it were.'"

Jacqueline's Big Finish work pre-dates Sylvia Noble. "I've been really lucky, I've done quite a lot for them over the years. I did my very first production a while ago with Derek Jacobi [in 2003's *Unbound: Deadline*]. On the strength of that, I got to know [executive producer] Nick Briggs and he very sweetly brought me back to other franchises."

SIR DEREK JACOBI
in
UNBOUND
DOCTOR WHO
DEADLINE
by ROBERT SHEARMAN
DAVID TENNANT • CATHERINE TATE
BBC
DOCTOR WHO
THE TENTH DOCTOR ADVENTURES
VOLUME THREE
THREE FULL CAST AUDIO ADVENTURES



What does Jacqueline enjoy about audio work? "Playing Sylvia is lovely because it's a character people can already see. But I love creating characters they *can't* see and trying to get them to form their own physical image. The joy of audio is that, unlike theatre or TV casting where characters have to look like me, I can be young, ugly, beautiful, from whatever country. It's deeply freeing."

Tucked away in a small corner of the café, we order two peppermint teas and Jacqueline reaches into the TARDIS tin for the first time. "I feel like I'm on *Mastermind* now," she says, laughing. "Are you going to do the music, *Approaching Menace*?"

Cue the *Mastermind* theme, and... Jacqueline, your first question is:

> **"I miss *Fleabag* already and I haven't even finished watching the first series."**

What's the most embarrassing item in your wardrobe?

[Laughs] Well... apart from the fact that everything's tatty. I'm not very good at sewing or replacing things I love. I hold onto stuff and think, "It'll come back into fashion, it will!" What's embarrassing? I suppose it's all embarrassing, because I'm not someone who spends a great deal of money on designer clothes. I've just been in the [Wimbledon] village and love the charity shops so it's all very functional. ***Do you like scarves? You're wearing a lovely one today.*** I do love scarves. Actually, I've just bought one for a friend and I want to keep it because it's so pretty and unusual. Shall I show it to you? It looks like a Manet or a Monet. ***What did you make of Sylvia Noble's wardrobe on* Doctor Who?** Donna's mum wore a lot of heels which was a nightmare in the scene where I'm chasing after an Adipose [in 2008's *Partners in Crime*]. I was wearing *really* high heels for that. It was my fault because I foolishly thought heels would look great and I'd manage it. But stupidly, I couldn't. I kept getting the heel caught in the long flowing jacket trying to run down the steps. Because it was a crowded scene people were knocking me over!

What are you watching on Netflix at the moment?

It's on BBC iPlayer – not Netflix – but the first season of *Fleabag*. I've done it in the wrong order and watched the second season first. Phoebe [Waller-Bridge] is *phenomenal*, isn't she? I love her looks to camera – I think that's the most subtly done and clever manoeuvre to involve us in such a way that we're completely there. Even when she's doing evil, evil stuff she's taking us with her and you go, "Oh you're naughty but I'm in your gang and I'm rooting for you and I want you to do well." Phoebe says there'll be no more, just those two series, which is a shame but very sensible. There was a survey in today's *Guardian* – what are the top sitcoms ever? Top is still *Fawlty Towers* and there were only 12 episodes of that. And you think, "They knew what they were doing." Keep it good, keep it original and then stop. But I miss *Fleabag* already and I haven't even finished watching the first series. →

Top left: Sylvia Noble (Jacqueline King) and other restaurant customers rush outside to witness swarms of Adipose in *Partners in Crime* (2008).

Top right: Jacqueline takes the plunge and selects her first question from the tin.

Above left: An Adipose from *Partners in Crime*.

Left: Phoebe Waller-Bridge serves canapes in the second series of *Fleabag* (2019).

OUT OF THE TARDIS Jacqueline King

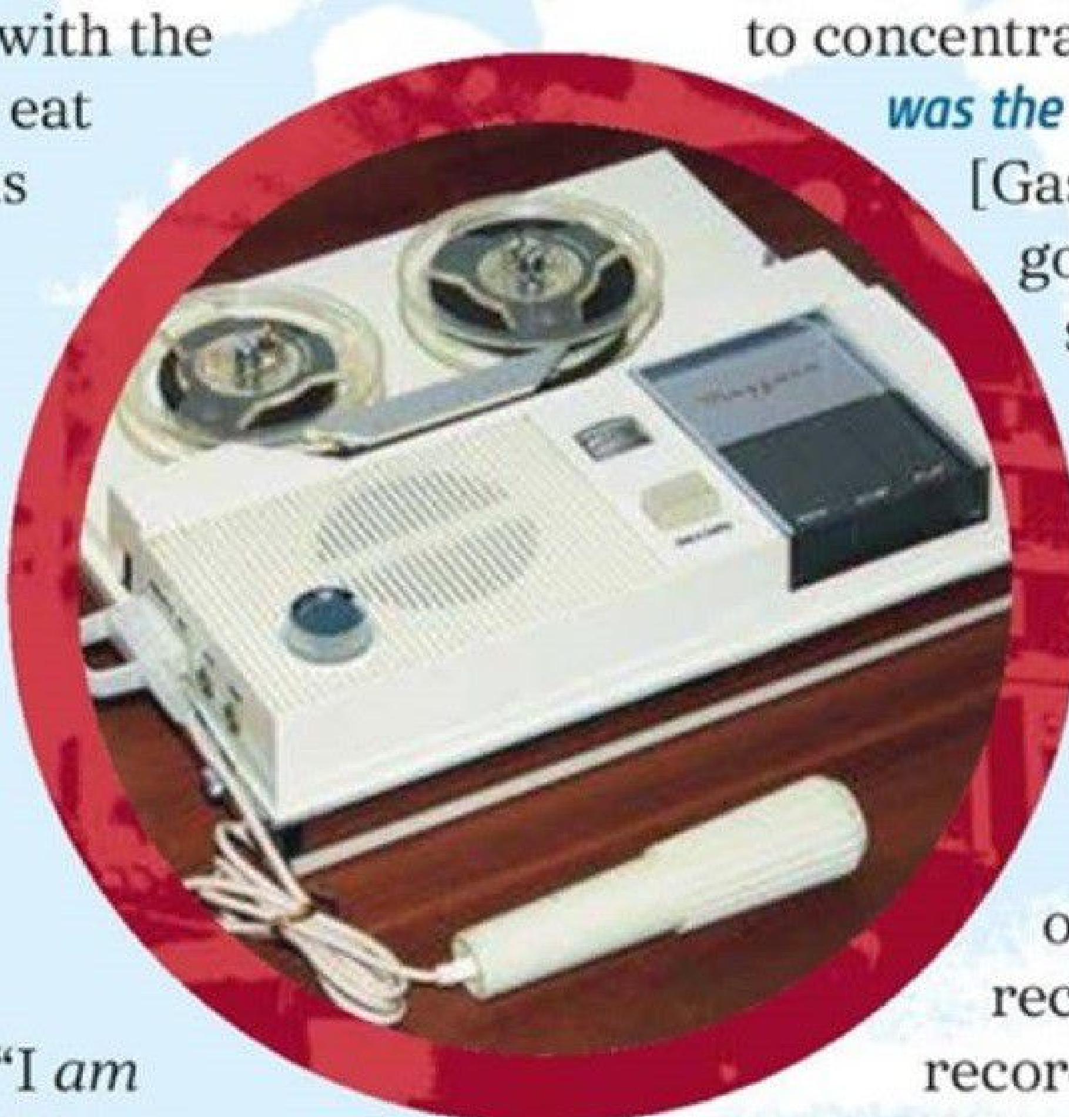
Bette Da
AWFORD

→ Who is the nicest person you've ever worked with?

That's impossible to answer. You can't single somebody out because genuinely – and I don't just say this because I'm in the profession – I think acting attracts really lovely people. What actors have in common is that they've got to learn what another person thinks and feels. Because it's part of the job, you start to be empathetic and think, "OK, I see their point of view." You share and help because the ultimate goal is you want whatever you're working on to be good. So I'm not being mushy, but they're all pretty darn lovely.

What TV did you watch as a child?

We weren't allowed much television during the week but I was allowed to watch *Blue Peter* when I came in from school. Sundays were really special though: I watched *Dr Finlay's Casebook* followed by *The Forsyte Saga* – and as an extra Sunday treat we had bacon and eggs in the room with the television (usually we'd only eat in the dining room). So it was a double whammy. ***Was watching those TV dramas what inspired you to become an actor?*** It was probably watching black-and-white movies. Every film I watched I always thought I was that person. By the end I'd wander round the house aged eight going "I *am* Bette Davis" or "I *am* Joan Crawford." I was convinced I was those people.



Were you well-behaved at school?

[Laughs] No! I was naughty. It's really embarrassing. I had a sister who was head girl so I was following in the most *perfect* girl's footsteps. I'm making her sound nauseating – I don't mean to. She was a lovely pupil: reliable, hard-working, responsible. Then I arrived and I was always scruffy, ill-kempt, loud and chatty, not able to concentrate, ink everywhere. ***What was the naughtiest thing you did?*** [Gasps] This is awful; everyone's going to find out my worst secrets! During Watergate I pinched my father's tape recorder. This was in the days when tape recorders were really basic, pretty new-fangled technology. I was fascinated by the idea of recordings because of Watergate so I took this recorder into school and recorded our classes. Then during break times, myself and other students would edit it and we'd all add our own little bits. We created each class to be a soundtrack that amused us. I thought it was brilliant and fairly funny. But sadly, a teacher found it, or rather found me leaning on the desk with the microphone down my sleeve and the machine in my bag. I was sent to the headmistress, which was a *really* serious thing at my school – I was in deep trouble. I was interviewed by her and she was *not* amused. She didn't know anything about tape recorders because no one had them really. She said, "OK Jax" – or "Jacqueline," she would have said very sternly – "you know this is a *scandal* of Watergate proportions. We need to *eradicate* this recording, it's just ridiculous. So... how do I eradicate it?" And, of course, I didn't know how you wiped a tape, so

Top right: Bette Davis and Joan Crawford on the set of 1962 classic *Whatever Happened to Baby Jane?*

Above right inset: "I had two hours of tape of the headmistress!"

Right: Susan Hampshire as Fleur Mont née Forsyte in *The Forsyte Saga* (1967).

Far right: Dr Finlay (Bill Simpson), Janet MacPherson (Barbara Mullen) and Dr Cameron (Andrew Cruickshank) in *Dr Finlay's Casebook* (1962-71).

I said, "Oh well, if you press 'play' and 'record' that will wipe over it." I can't remember what my punishment was but I left the headmistress' office. However, because she'd pressed 'play' and 'record' it then recorded the next two hours of her in her office. [Uncontrollable laughter.] So I had two hours of tape of the headmistress! ***Do you have any idea what happened to the recording?*** No. It might still be out there. Someone may have our edited classes and the headmistress. It's innocent in today's age, but it was serious back then. It was even known as 'the Watergate'.

When did you learn to drive?

This is another confession: not until I was 40. I was pretty bad at it when I tried at 17 so that put me off. Also, because of the sort of person I was, a lot of friends said, "Please don't learn to drive, Jax. It's not a good idea." And then, living in London it just wasn't necessary. I'm a confident driver now and I've never had an accident, but I still don't drive much. The car sits outside our house most of the time. Public transport's wonderful.

If you could swap places with a member of the opposite sex for a day, who would it be?

Barack Obama – although it's a bit late because I'd quite like to have been in his place while he was president. He's somebody who I couldn't admire more if I tried. I've read both his biographies – I'm reading [his wife] Michelle's book now – and he understands mankind's condition in a way that, to my knowledge, no other president ever has. He's seen so much of the world and met people from every walk of life. He has so much wisdom, but I'd love to know how he coped with all the dilemmas. You know, even if you're the best person in the world – which in my opinion he is – it doesn't mean every decision that he made was perfect. His decisions won't have pleased everybody or achieved world peace – which is our aim – but he will have tried.

> **"A lot of friends said, 'Please don't learn to drive, Jax.'"**

When are you happiest?

Now – because the best of times is now. At Bristol Old Vic Theatre School (which is where I went and I loved) we had a principal called Nat Brenner who was full of wise words. I was lucky enough to work with him as a director after I'd left, and after seeing a show one night he pulled me aside and suddenly started singing the song *La Cage aux Folles*. He almost shook me by the shoulders and said, "Jax, this is SO TRUE – the best of times *is* now." Never forget to be happy with what you're doing right now.

Have you ever written a letter of complaint?

Yes. I'm very much somebody who will take action if something really bothers me. I won't just moan, I'll do something about it.

Do you watch daytime TV?

No, but I do record quizzes. I love quizzes. I was on *Pointless* a few years ago [with Bernard Cribbins in 2013], and only then did I realise what people go through. You know how you sit at home and go, "Honestly, they don't know that answer!" But I genuinely couldn't read – my brain wasn't functioning. All I could think about was exposing my ignorance to millions of people. The two worst subjects in my life came up: Spanish (and at that point I hadn't ever been to Spain) and chemistry (I dropped chemistry before O-level). It was so scary. ***What's your favourite quiz to watch at home?*** I vary it. A bit of *The Chase*, which is fun, and I always record *University Challenge* and *Only Connect* so that when I'm ironing I can listen and answer the →

POINTLESS
SOPHIE
NICOLA
BERNARD
SYLVESTER
JAX

Top: Jacqueline considers ex-President of the United States Barack Obama to be "the best person in the world."

Above left: Jacqueline didn't learn to drive until she was 40.

Left: A 2013 edition of the quiz show *Pointless* featuring Sophie Aldred (Ace), Frazer Hines (Jamie), Nicola Bryant (Peri), Louise Jameson (Leela), Bernard Cribbins (Wilf), Andrew Hayden-Smith (Jake), Sylvester McCoy (the Doctor) and Jacqueline with hosts Richard Osman and Alexander Armstrong.

Jacqueline King

> **"I adored Christopher Eccleston and was ecstatic with David Tennant when watching him from afar."**

→ questions. Although you do have to watch and totally concentrate for *Only Connect*.

What was your first job?
Acting job? Or first job ever? ***Let's have both...*** It was either chemist or waitress during the summer holidays. Hated the waitressing, loved the chemist. I can't walk into a chemist now without smelling the soaps and remembering how happy I was. And then my first acting job was at Oxford Playhouse in *Much Ado About Nothing* [in 1980]. ***Who were you playing?*** I was lowest of the low: Margaret. The girl who was meant to be playing her [Felicity Dean] got ill with glandular fever, so on my very first day – when I thought I'd be turning up just to learn the ropes – I had to take over her role for the whole season. It was an actor's nightmare! They had to design a costume for me and put the same material round the script so it looked like a clutch bag. This was so I could read my script because I'd not learnt my lines or even read the play. I had to learn a dance, a five-part harmony song. I'd stand in the wings and somebody would say, "Now take this tray to Ken." "Which one's Ken?!" They'd go, "He's playing Don John." "Which one's Don John?!" "The one with the beard!" So I'd take the tray and then feel somebody pull me off. [Laughs.] It was mad but great. And I was in *Much Ado About Nothing* with... guess who? Louise Jameson! She was Beatrice. I was a fan of *Doctor Who* so when she came to Bristol Old Vic Theatre, while I was at the school training, of course I went to meet her and said how fabulous I thought she was in *Doctor Who*. So I couldn't believe my luck that my first job was with her. ***Are you still in touch with each other?*** Our paths cross, which is lovely. I've seen her in lots of plays and I've seen her socially. But for ages, before she had her two children, we were good pals.

As a Doctor Who fan, was getting a part in the series a long-held ambition of yours?
Oh no, I never dreamed! When you're enjoying something, you just enjoy it. I was first in the queue when they brought *Doctor Who* back. I adored Christopher Eccleston and was ecstatic with David Tennant when watching him from afar. Then of course it was a wonderful experience to work with him. But the irony was I stopped being a fan after I was in it. It was a bit scary for me being Sylvia, because I genuinely thought, "I can't create a mother that hasn't been done before," because I was following those two amazing ones [Rose's mum Jackie Tyler, played by Camille Coduri, and Martha's mum Francine Jones, played by Adjoa Andoh]. But Russell T [Davies] – what a man! He's so clever and such a lovely person. I'd give my eye teeth to work with him again. ***What was your reaction when you found out you'd be playing Catherine Tate's mum?*** I remember asking at my wardrobe fitting, "Who's playing my daughter?" And they said, "We're not allowed to tell you yet." I racked my brains thinking of every blue-eyed blonde, never guessing I was going to have an amazing redhead. I was delighted! **DWM**

Jacqueline stars as Sylvia Noble in *The Tenth Doctor Adventures: Volume* Three, available this month from bigfinish.com

Above left: A 1977 publicity photo of Louise Jameson as Leela.

Top right: The Doctor (David Tennant) examines Donna Noble (Catherine Tate) in *The Runaway Bride* (2006).

Above right inset: Jacqueline as Donna's mum Sylvia in the same episode.

Jacqueline King photos © Emily Cook.

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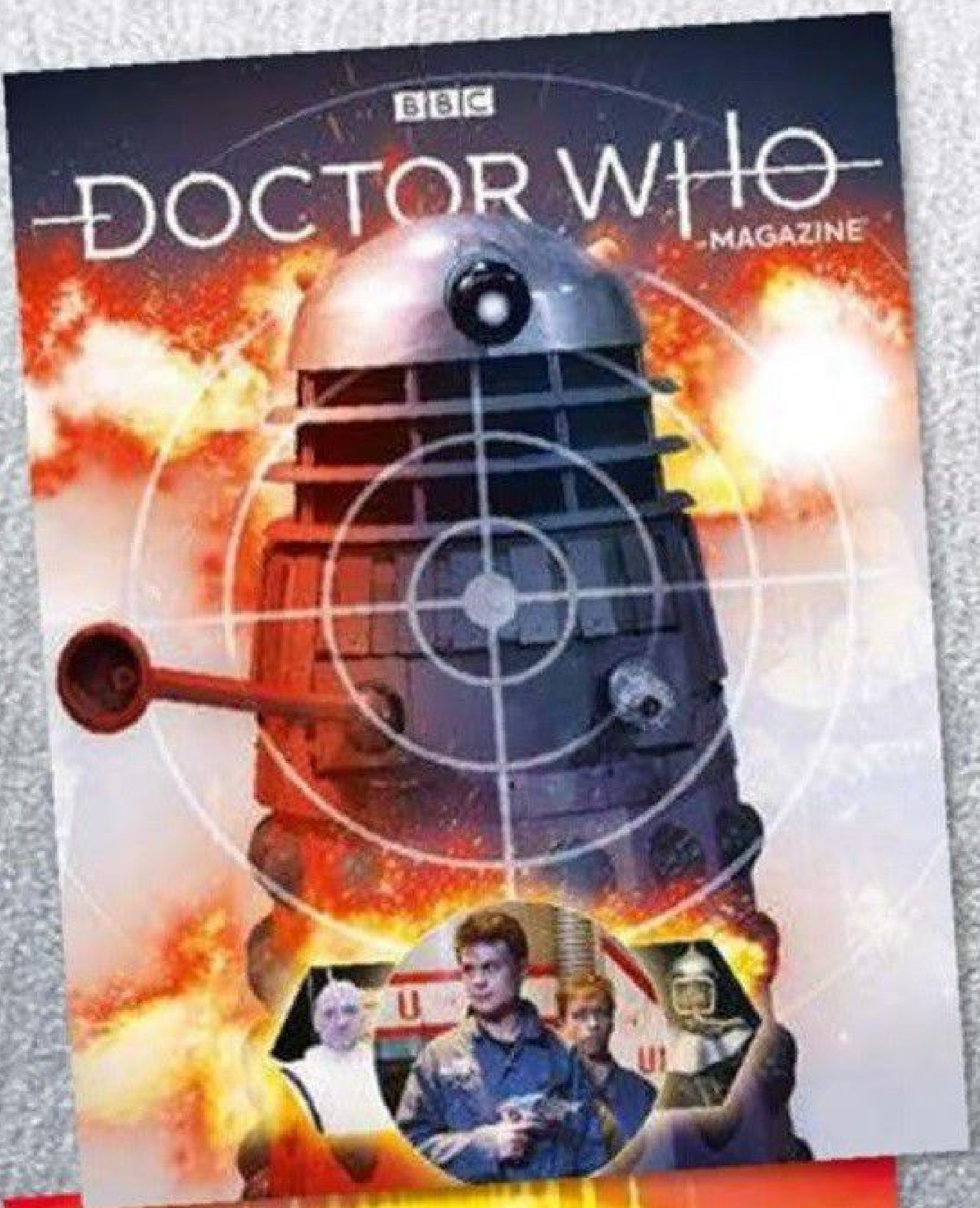

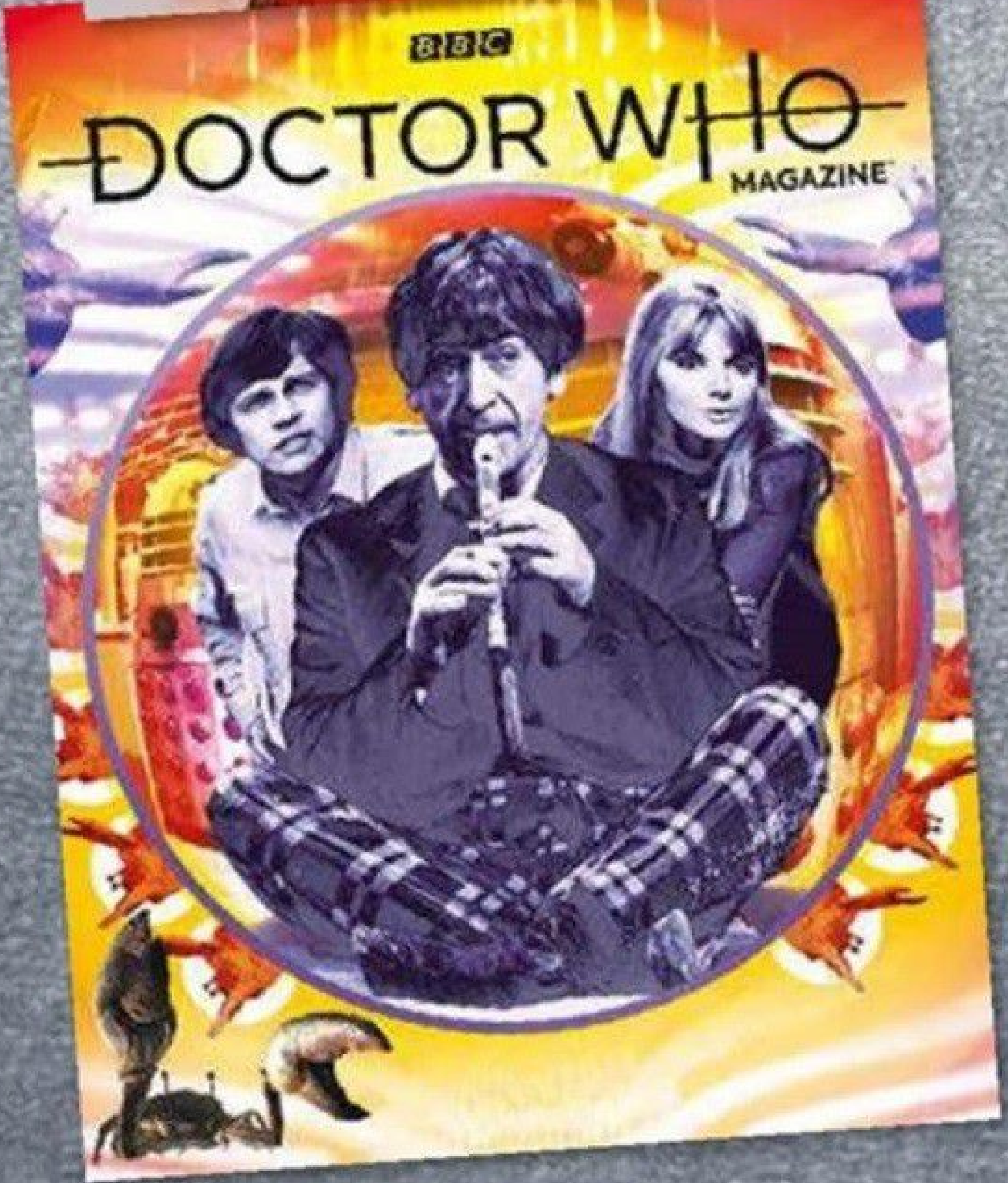

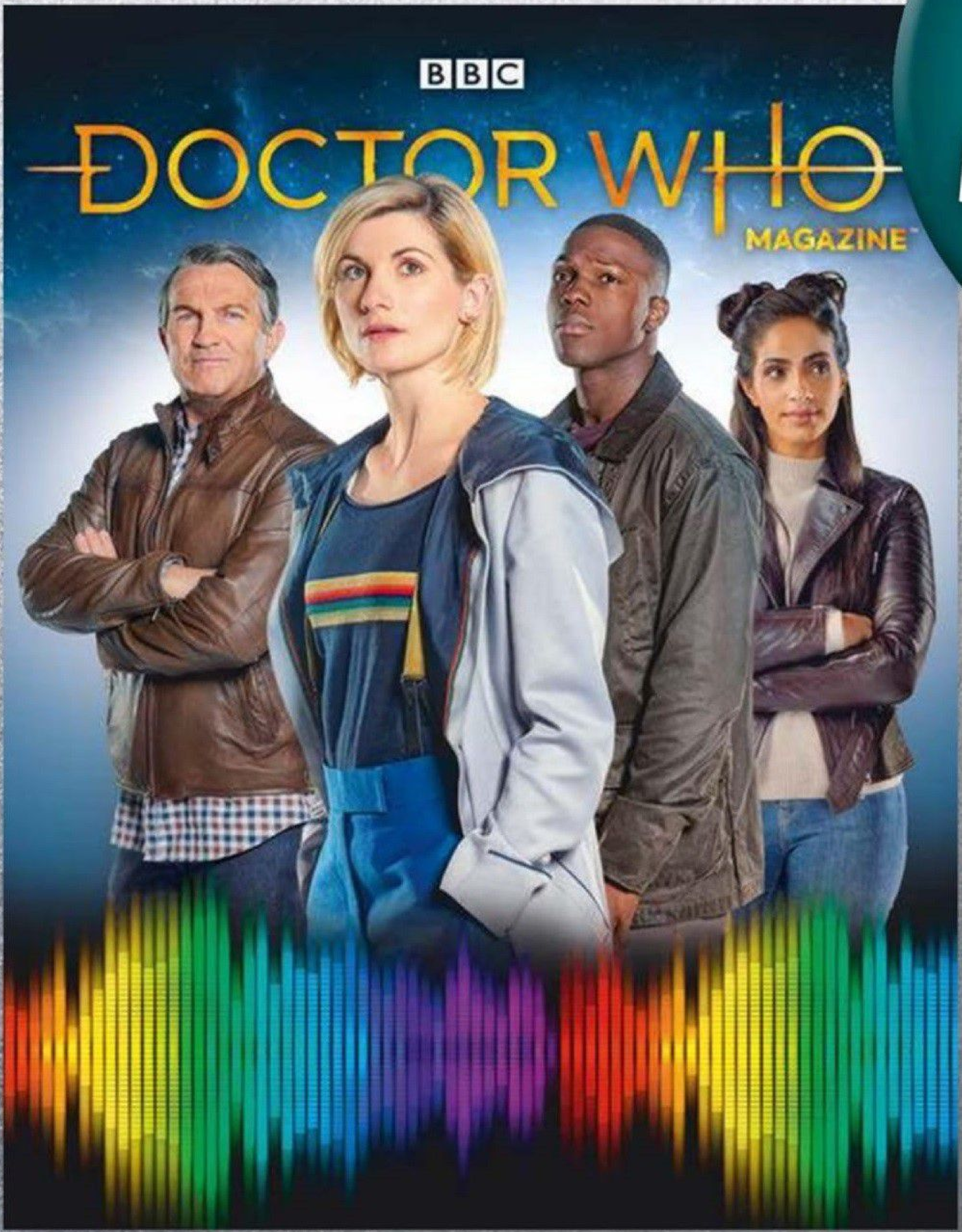

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PIGS... IN... SPACESUITS!

Over the last 30 years, Robert Allsopp has been meeting some of *Doctor Who*'s most unusual demands – namely, “the stuff that falls between being strictly costume or prop”...

Interview by **SIMON GUERRIER**

“I can't tell you anything specifically,” says Robert Allsopp, whose work in props, costumes and effects has been seen in *Doctor Who* from *Delta and the Bannermen* in 1987 to *Resolution* earlier this year. Rob is sworn to secrecy about the series in production right now, for broadcast in 2020.

“We have quite a few bits and pieces to do,” he's prepared to admit. “And some major pieces as well, all in very close collaboration with Ray Holman, the costume designer – as it was last year. It's all good, and interesting, work. But let's talk about something else.”

Let's talk about how Rob began his very specialised career. “*Doctor Who* was one of the main things that sparked my interest, in the late 1970s,” he says. “Along with *Star Wars* and that kind of thing. I was always interested in the design and making process when they'd feature that on TV. Mat Irvine, the visual effects designer, would crop up on [the Saturday-morning series] *Swap Shop*.

“Then I went to various sci-fi conventions in my teens,” he continues, “where I met Susan Moore, who often had a stall selling resin figures she had modelled. I stayed in touch with her when I moved to London to study theatre production and design at Croydon College. She ended up working on *Doctor Who* in the 1980s, as did some of the friends I met through her – writer Marc Platt and composer Mark Ayres. Then on my course there was this guy called Mike Tucker.”

Last issue, Mike told Doctor Who Magazine that, as a student, he'd made contact with a visual effects designer working on *Doctor Who*, having seen him featured in the *Radio Times*. “Yes, dear old Richard Gregory,” says Rob. “He invited Mike and I to his workshop in Witney, and was very friendly and generous with his time and experience. It was a great introduction to that side of the industry – and the sort of work I do now.”

In his third year at Croydon College, Rob undertook work experience with prop maker Martin Adams. “He'd done a certain amount of *Doctor Who* – he made the Melkur for *The Keeper of Traken* [1981] and provided various costume props and helmets. For Martin I worked on the movie *The Last Emperor* [1987]. The costume designer, James Acheson, had done all that amazing work on *Doctor Who* in the 1970s.”

Meanwhile, Mike had got a job with the BBC Visual Effects Department and

in early 1986 worked on the epic, 14-part *Doctor Who* story *The Trial of a Time Lord*. Rob's first encounter with the Doctor came the following year when Martin Adams was asked back. "Knowing I was interested in the show, he allowed me to do it," says Rob. They worked on two *Doctor Who* stories in the same production block, creating helmets for *Dragonfire* and a prop introduced in *Delta and the Bannermen* that became an icon.

"The first thing I ever made for *Doctor Who* was the question-mark handle for the Doctor's umbrella," says Rob proudly. What brief was he given? Was it, for example, meant to be in a particular typeface? Rob laughs. "I've never been asked that before! But no, as always it was a practical thing: how to make a question mark that looked plausibly like it could be an umbrella handle." In *Dragonfire* the Doctor hangs from the umbrella over a precipice. "I don't remember that being in the brief, or even being told any storylines while I was making the handle," says Rob. "But once he got the umbrella, Sylvester McCoy seemed quite keen on using it, so I think things like that were driven by him."

For the next story – 1988's *Remembrance of the Daleks* – Martin Adams was commissioned to make another question-mark umbrella, which again Rob made. "That was a strong, reinforced one for the cable slide stunt," he says. "I had to make quite a few handles over those few years, for all the things they wanted to do with it." Next in production was *The Greatest Show in the Galaxy*. "Susan Moore and I shared the job of making the Gods of Ragnarok for that," says Rob. "I remember it being tough time-wise, and we had to do a lot of late nights."

Rob didn't work on *Silver Nemesis*, but he was back on *The Happiness Patrol* for another memorable creation. "Essentially, I built the Kandy Man, with the help of a few friends," he says. "That was strange because I was commissioned by make-up designer Dorka Nieradzik rather than by the Costume Department. We somehow had to make a convincing, scary robot out of giant sweets. I had quite a bit of advice and help from Martin Adams, who also let me build bits of it in his workshop as I didn't have one of my own at that point. I was just starting out freelancing."

The first story in production for the 1989 series of *Doctor Who* was *The Curse of Fenric*. "Susan Moore and Stephen Mansfield were doing all the Haemovore masks, but costume designer Ken Trew commissioned me to make the rest of the Ancient Haemovore – everything but the head and hands. That was a nice job, creating a large part of a proper monster for the show. I got to go to the location shoot at Lulworth Cove and saw all the Haemovores coming out of the sea."

Moore and Mansfield also produced the Destroyer for the next story →

> **"The first thing I ever made for *Doctor Who* was the question-mark handle for the Doctor's umbrella."**

Opposite page: The 'space pig' (Jimmy Vee) from *Aliens of London* (2005).

Above left: The Gods of Ragnarok from *The Greatest Show in the Galaxy* (1988-89).

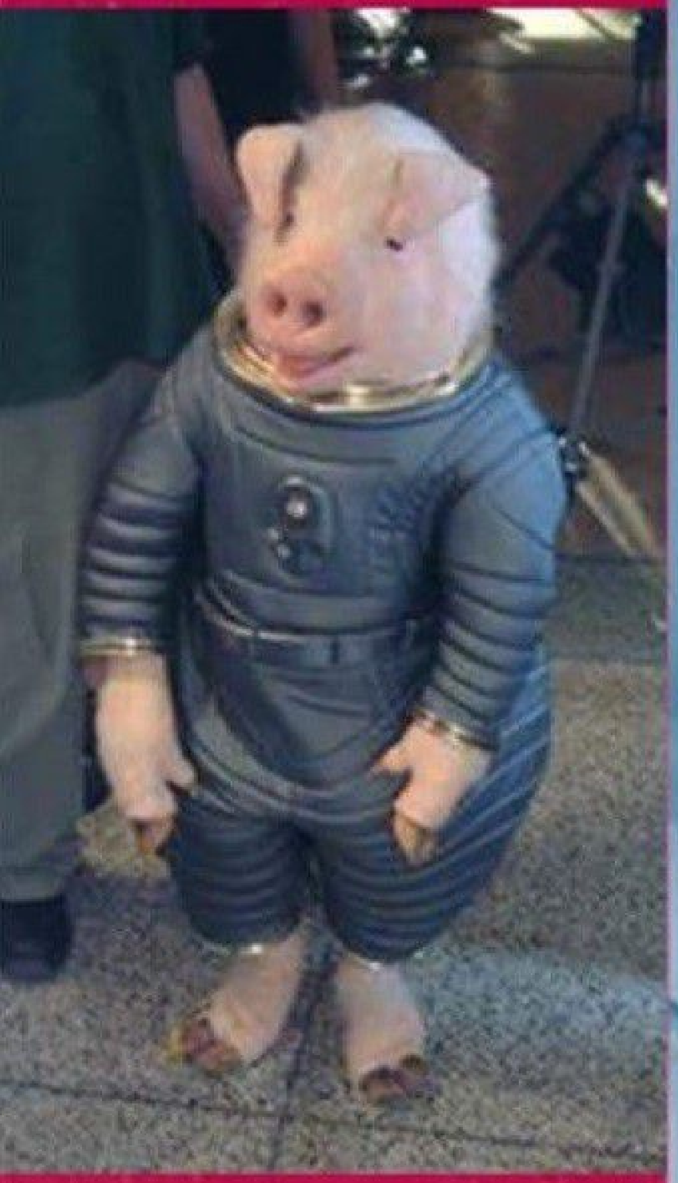
Above centre: The Haemovores advance in *The Curse of Fenric* (1989).

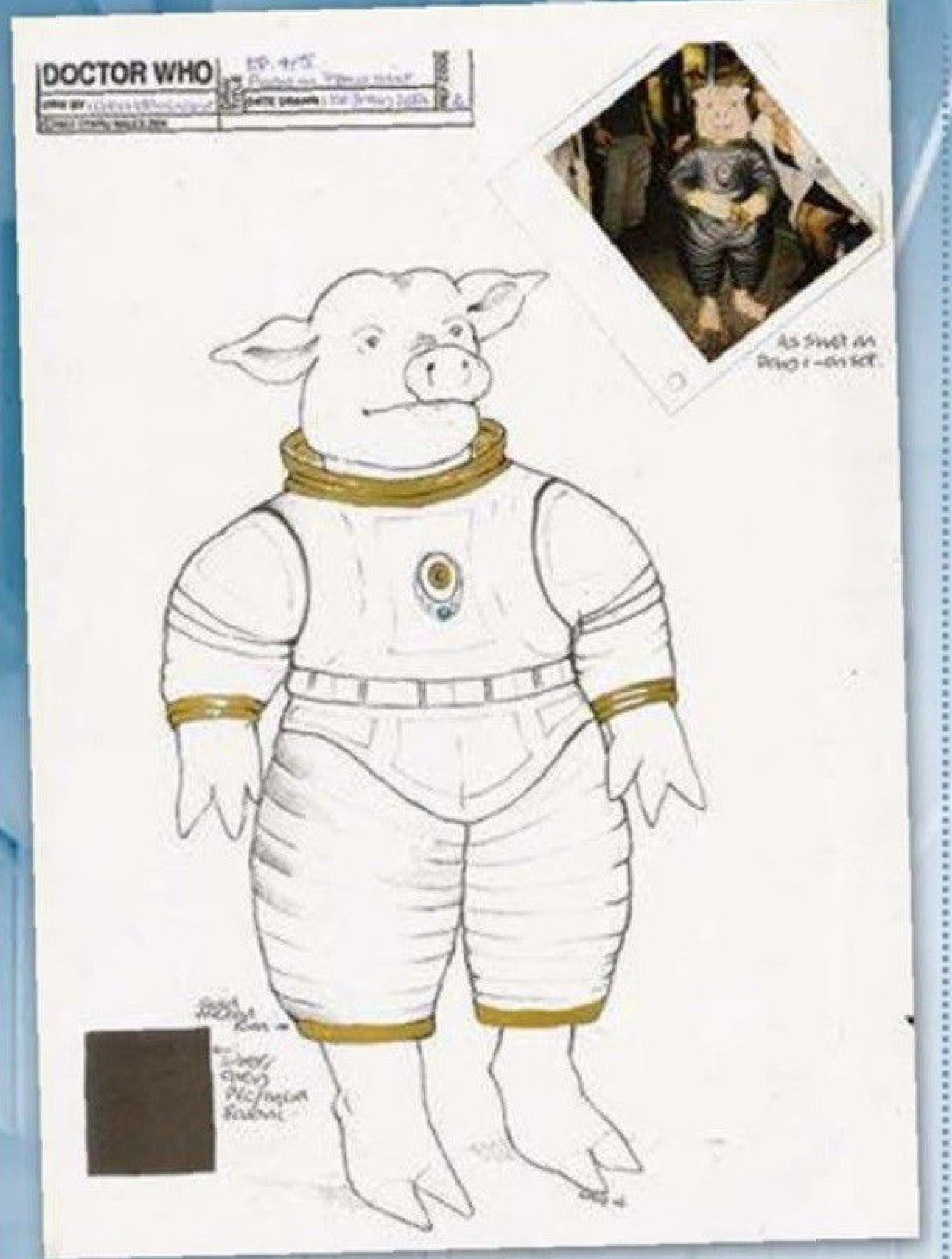
Above right: Robert Allsopp with the costume worn by the title character of the 2012 film *Dredd*. Photo © Giuseppe Frusteri.

Below left: The Doctor (Sylvester McCoy) hangs from his question-mark umbrella in *Dragonfire* (1987).

Below centre: Robert worked on the armour for the knights in *Battlefield* (1989).

Below right: The Kandy Man (David John Pope) from *The Happiness Patrol* (1988).




DOCTOR WHO
As shot on Day 1 – on set.

Above: The space pig prepares to record his big scene on the set of *Aliens of London*.

Right: Lucinda Wright's original costume design for the character.

Far right: Cleaves (Raquel Cassidy) and Dicken (Leon Vickers) in *The Rebel Flesh*/*The Almost People* (2011).

Below left inset: Davros (Michael Wisher) in *Genesis of the Daleks* (1975).

Below centre: Sculptor John Friedlander in 1973, with one of the Draconian masks he made that year for *Frontier in Space*.

Below right: A Weeping Angel – one of the most memorable adversaries from 21st-century *Doctor Who*.

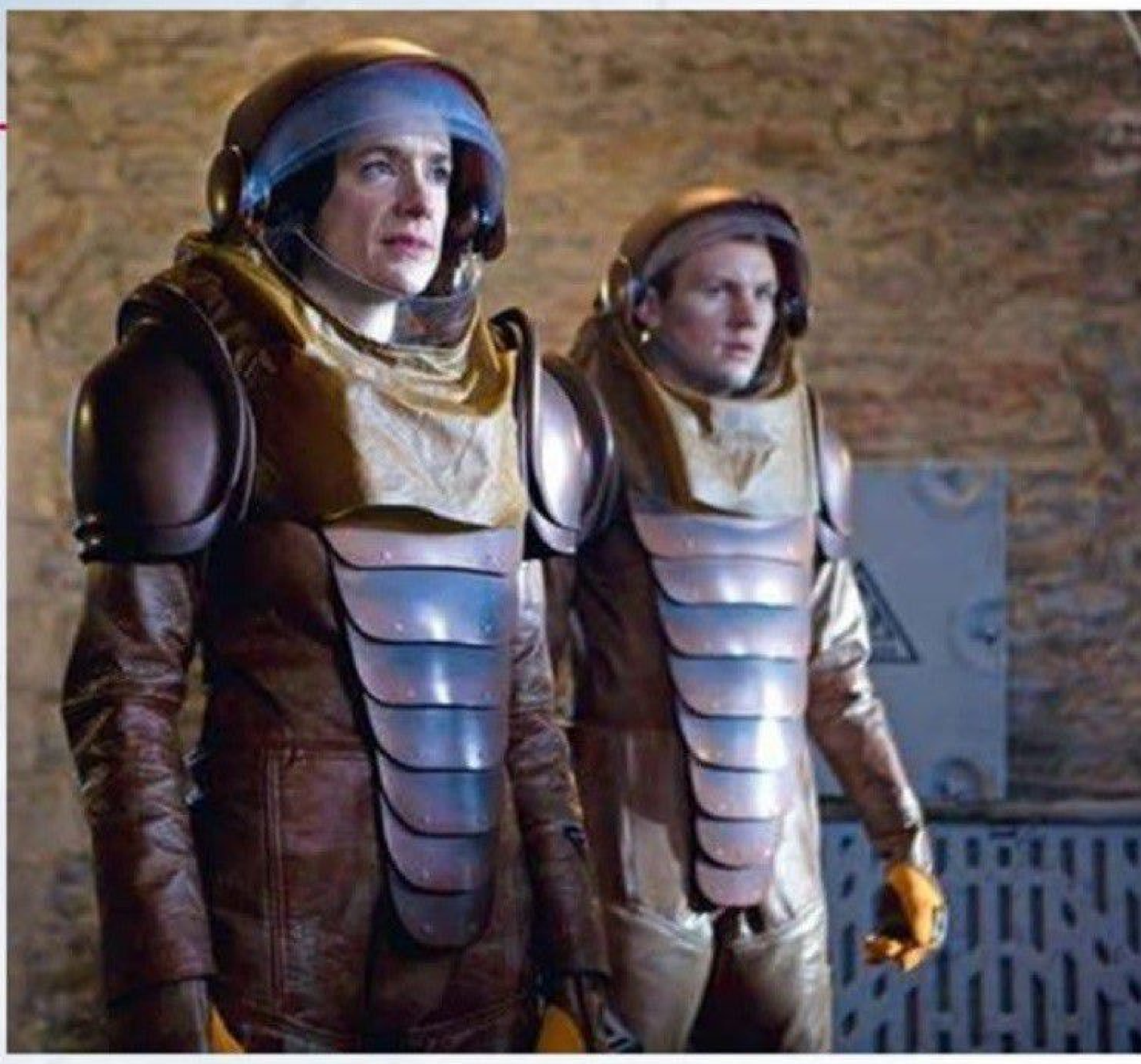
→ in production – *Battlefield*. "I helped them out a bit on that," says Rob, "and Anushia Nieradzik, the costume designer, got me in to do the knights' armour. The description in the scripts was that it should look high-tech – sort of how *Transformers* look in the modern films. That just wasn't possible given the budget and time, so we reworked some stock breast-plates they already had in the costume store with some new vacuum-formed pieces I made and various other bits. I also made the gold breastplate and backplate for Jean Marsh as the villain, Morgaine – that was a specially fitted piece."

Rob's final work on the 1989 series – and on 20th-century *Doctor Who* – was the costume worn by Light in *Ghost Light*. "That was based on Ken Trew's design," he says.

While *Doctor Who* was no longer being made, Rob was much in demand. "In the 1990s, my main employer was the Royal Opera House – which I could largely do from home – with bits of film and TV mixed in. I did a lot of comedy shows, such as stuff for Harry Enfield."

Then, in the summer of 2004, Rob was commissioned by costume designer Lucinda Wright to produce a spacesuit for a pig for the very first day of recording on a new series of *Doctor Who*. "I hadn't worked with Lucinda before, but by then I was known for doing anything unusual, the stuff that falls between being strictly costume or prop. I was thrilled to be asked, and to be doing *Doctor Who* again. We did that, and then on *The End of the World* we made the tree lady's attendants, and the helmets and tabards for the blue children. Those helmets were repurposed from an old mould I'd acquired, originally made by Jack Lovell – a prop maker who built a lot of the monsters in 1960s *Doctor Who*. Helmets of the same design crop up in quite a few 1980s episodes."

Rob's next work on *Doctor Who* came in 2007, again for something iconic. "We did the wings for the Weeping Angels in their first episode, *Blink*. It was a double-banked production, with two episodes being shot at the same time, so Millennium FX – who produce so many of the creatures for the series – were at full capacity and got us to help. We worked in collaboration with Neill Gorton from Millennium, and that was good because otherwise I wouldn't have done any David Tennant episodes." He laughs. "Although a few years later, I dressed him as a giant bottle of tomato ketchup for Sport Relief!"



In 2010 Rob learned that costume designer Barbara Kidd was returning to *Doctor Who*, having overseen several stories in the 1970s. "I'd known Barbara since we worked on a comedy film, *Consuming Passions* [1988], where we'd made a costume look as though it had been dipped in wet chocolate. We then worked on various TV projects and had always got on well. When I heard she was back on *Doctor Who*, I phoned her up and sort of said, 'If you want anything, I'm available.' And she said, 'Rob, I was just about to call you!'"

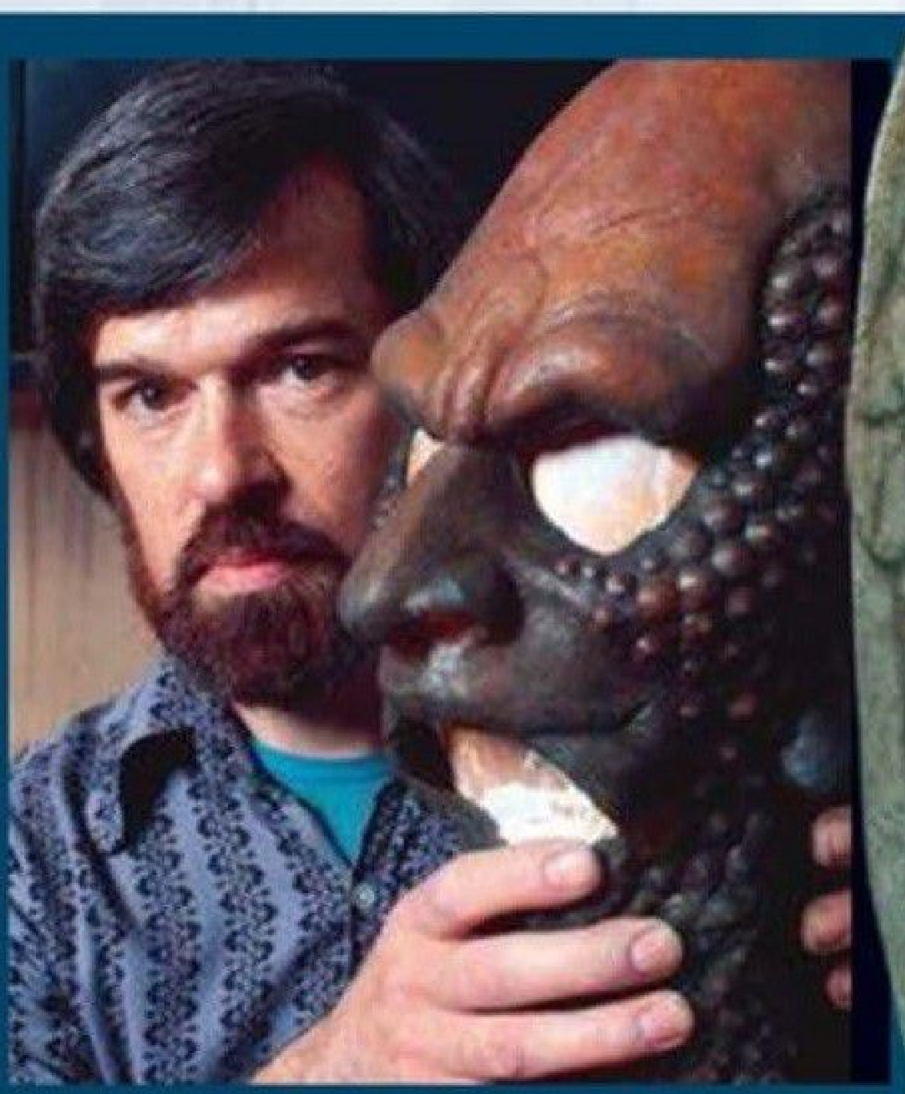
First, Kidd needed a spacesuit for *The Impossible Astronaut*, the titular character who emerges from a lake in Utah to shoot and kill the Doctor in the opening minutes of the 2011 series. "I think they'd looked at hiring a real spacesuit in America, where they'd be shooting those scenes, but you can't walk a hired suit into a lake.

CLASSIC MONSTERS

When Rob is asked to pick a favourite creature or effect from *Doctor Who* before he worked on it, he knows exactly what to choose.

"I really admire the original mask for Davros, created by John Friedlander for *Genesis of the Daleks* [1975]. John was responsible for a whole load of great monsters around that time – Ogrons [introduced in 1972's *Day of the Daleks*], Draconians [seen in 1973's *Frontier in Space*], Sontarans [introduced in *The Time Warrior* in 1973-74] and Zygons [introduced in *Terror of the Zygons* in 1975]. But Davros is the most effective."

What makes it so impressive? "It's a very simple, slush-moulded rubber mask but it works incredibly well. John was really expert at that kind of thing, and the mask, combined with a strong script by Terry Nation and a brilliant performance by Michael Wisher, really bring together something special. That's what makes a character people will remember, when everything's working as one.



"I got to visit John's workshop around the time I finished my course at Croydon and was just starting out in my career," Rob adds. "Like Richard Gregory, he was full of advice and encouragement."

> **“We did the spacesuits worn by Lundvik and her crew in *Kill the Moon* and had a lot of freedom in the design.”**

I made a suit to an average size, with two helmets, so one could get damaged in the story for whatever the reasons were.”

He was kept busy for the rest of the 2011 series. “We did Uncle for *The Doctor’s Wife* and the Ganger suits in *The Rebel Flesh* and *The Almost People*. We also did the Peg Dolls for *Night Terrors*, which I was really pleased with – they were really creepy.” The production team clearly agreed, awarding him an on-screen credit for this episode. “Barbara was always very collaborative,” he says, “and she was keen that wherever possible people got properly credited. So that was down to her. It’s one episode but I think it’s probably in recognition of the work we did for that whole season.

“We also did the Handbots for *The Girl Who Waited*,” Rob points out, “and old Amy’s armour in that episode, too. Oh, and I provided the breastplate Rory wears as a Roman in *A Good Man Goes to War*. It was actually a prototype I’d had made for Channing Tatum in the movie *The Eagle* [2011], which I repurposed – and still have at home.” Rob and his team also made the spacesuits and Harvest Ranger outfits for the 2011 Christmas Special, *The Doctor, the Widow and the Wardrobe*, and the woman-and-child statue seen in 2012’s *The Angels Take Manhattan*.

His next work was on the special episode to mark *Doctor Who*’s 50th anniversary in 2013. “*The Day of the Doctor* was a really nice, big job for us. We were asked to reimagine the Time Lords, going back to the way they’d appeared since Jim Acheson’s designs on *The Deadly Assassin* [1976], and repurpose them for war. Part of the mission was to keep that same look but do away with the big fibreglass collars – which the director didn’t like. The costume designer, Howard Burden, was specific about colours and fabrics but gave me a lot of free rein to interpret the design as I liked. We did all the Time Lord soldiers, including an update on the old chancellery guard – though you don’t really see them.”

Burden employed Rob throughout the 2014 series. “We did the robot knights for *Robot of Sherwood* – all the armour and two versions of the helmet, with one where the faceplate slid back. Millennium FX did the face inside. We then did the straitjacket worn by →

VECTOR
PETROLEUM

Above left: Walking on the lunar surface in *Kill the Moon* (2014).

Above right: The Handbots in *The Girl Who Waited* (2011).

Below left: Rory (Arthur Darvill) dressed as a Roman centurion in *A Good Man Goes to War* (2011).

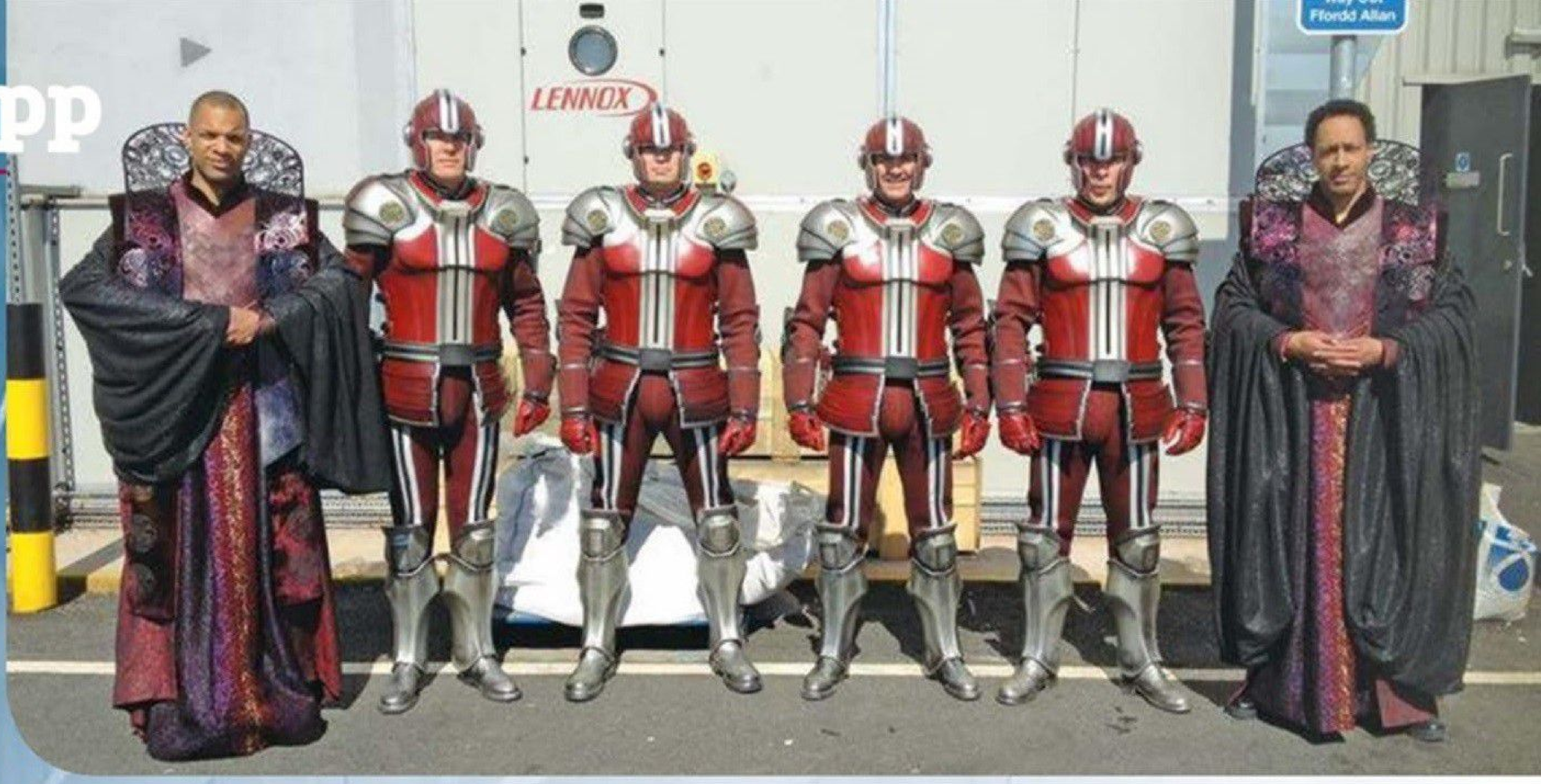
Below right: Pritchard (Steven Robertson) in his yellow diving suit from *Under the Lake* (2015).

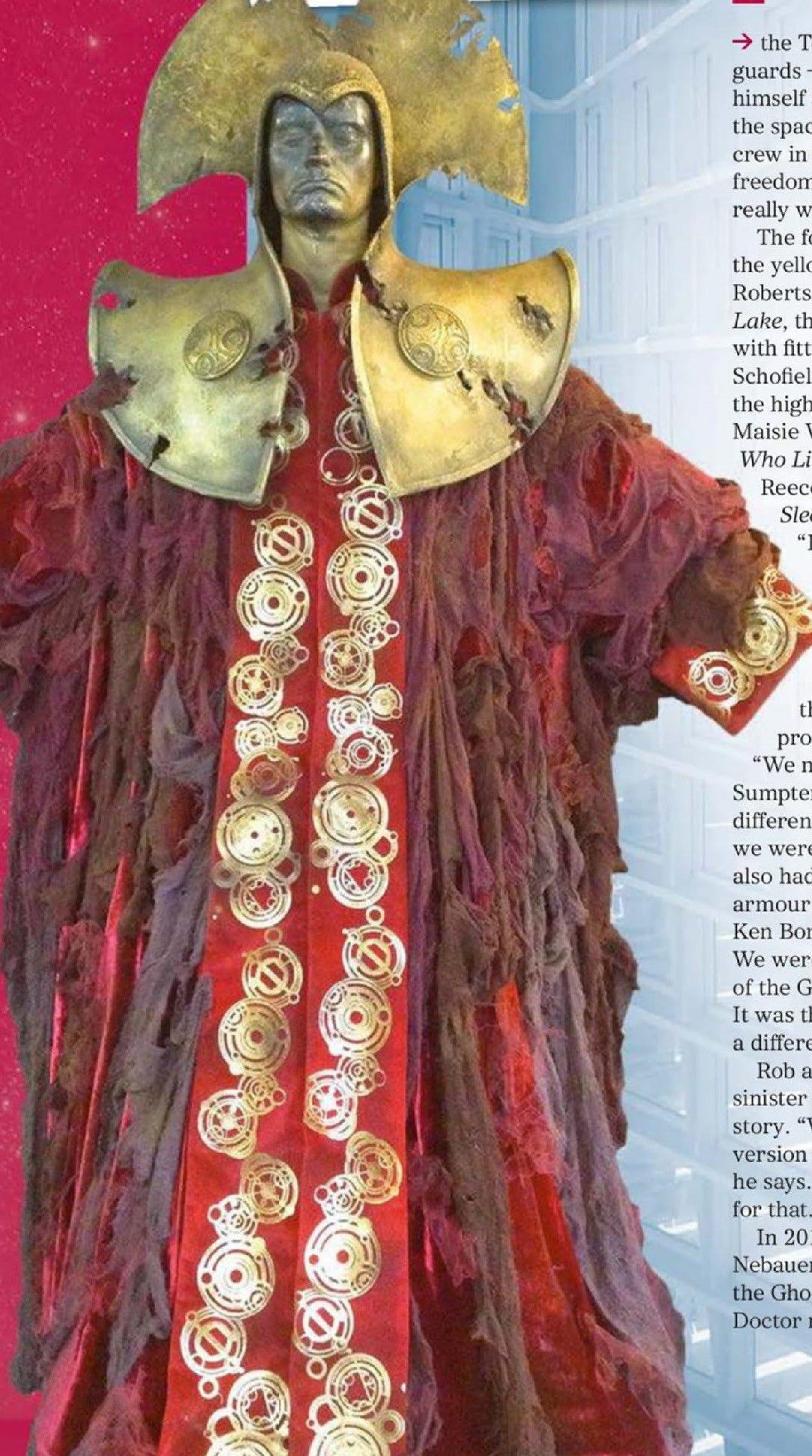
Right: Rob with part of the costume worn by the Ghost in *The Return of Doctor Mysterio* (2015). Photo © Simon Guerrier.

Far right: Time Lords line their guards up for an informal photo during the production of *Hell Bent* (2015).

Below: A Slider costume from *Hell Bent*.

Below right: A Sniperbot is constructed for *The Ghost Monument* (2018). Photos © Robert Allsopp.





> **"We were asked to reimagine the Time Lords, going back to the way they'd appeared in *The Deadly Assassin*."**

→ the Teller in *Time Heist* and the Teller guards – Millennium did the Teller himself and the guards' helmets. We did the spacesuits worn by Lundvik and her crew in *Kill the Moon* and had a lot of freedom in the design. They turned out really well."

The following year, Rob provided the yellow diving suit worn by Steven Robertson as Pritchard in *Under the Lake*, the Viking/technological helmet with fitted eye-patch worn by David Schofield as Odin in *The Girl Who Died*, the highwaywoman's mask worn by Maisie Williams as Me in *The Woman Who Lived*, and the collar pins worn by Reece Shearsmith as Rassmussen in *Sleep No More*.

"It was a lot of small, incidental props for the costume designer, Ray Holman," says Rob. "Until we went back to Gallifrey."

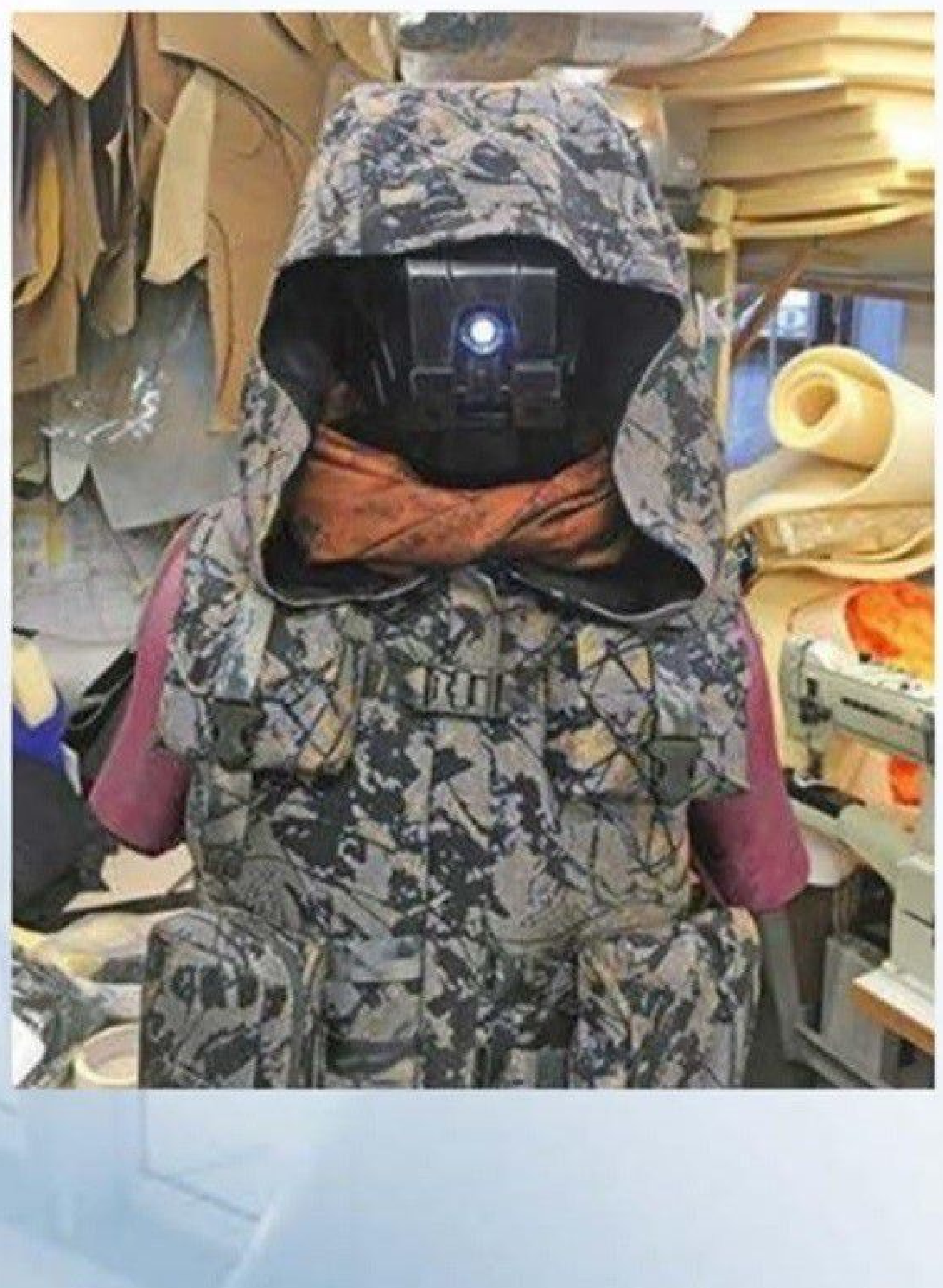
That was in series finale *Hell Bent*, where Rob revisited the Time Lord costumes he'd produced for *The Day of the Doctor*.

"We made the whole of Donald Sumpter's costume as Rassilon, trying different versions of the collar – which we were allowed to use again! We also had to make a new version of the armour for the General when [actor] Ken Bones regenerates into T'nia Miller. We weren't trying to feminise the look of the General now she was a woman. It was the same design, just made to fit a different performer."

Rob and his team also worked on the sinister Sliders that appeared in that story. "We dressed them in a decayed version of the classic Time Lord robes," he says. "I reinstated the skull caps for that."

In 2016, costume designer Hayley Nebauer called on Rob to help realise the Ghost – the real-life superhero the Doctor meets in *The Return of Doctor Mysterio*. "We probably had a reputation for being able to do that sort of thing, having done films like *Dredd* [2012]" – on which Rob was credited as 'key principal costumer'. "Hayley divided the work between us and another maker, who I never met, and we incorporated their elements into the costume we made."

Rob's extensive work for the most recent series began late in 2017 when costume designer Ray Holman – returning to *Doctor Who* – commissioned him to produce the Sniperbots first seen in *The Ghost Monument*. "Those suited the skills at our workshop really well, with a mix of armour and digital print. We then did the heads and hands of the Postmen in *Kerblam!* and the Thijarians in *Demons of the Punjab*. Ray had such a strong, clear idea with those, the design practically leapt off the page and they were really nice to do. Nathalie Curzner and Barbara Fadden had previously played Handbots and Peg Dolls, so it was lovely to see them again.



ON ICE

What does Rob make of the armour and spacesuits seen in the early days of *Doctor Who*? "I hope we've improved on spacesuits since then," he says, smiling. "I think they used to rely on finding something vaguely suitable from the BBC costume store – it would always be old and not quite right for the environment it was going into. We take a different approach and try to make something new and that fits."

He considers. "Armour is interesting, though. If you think of the Ice Warriors, they're in a kind of armour and they were very successful. That was the work of Jack Lovell, who I got to know. I would've loved to have been the one to bring those up to date in *Cold War* [2013], though I really liked what the team at Millennium did with them."

Having missed out on the Ice Warriors, what old monster would Rob like to revisit today? "I've always had a soft spot for the Mutts in *The Mutants* [1972], designed by Jim Acheson," he replies. "They're really effective and strange, the fact the actor is slightly bent over making them seem inhuman. It would be fun to reimagine those, bringing them up to date with blinking eyes and that kind of technical stuff. But they were very well realised to begin with, given the limitations of the day."

We did the costumes and Millennium did the heads and hands."

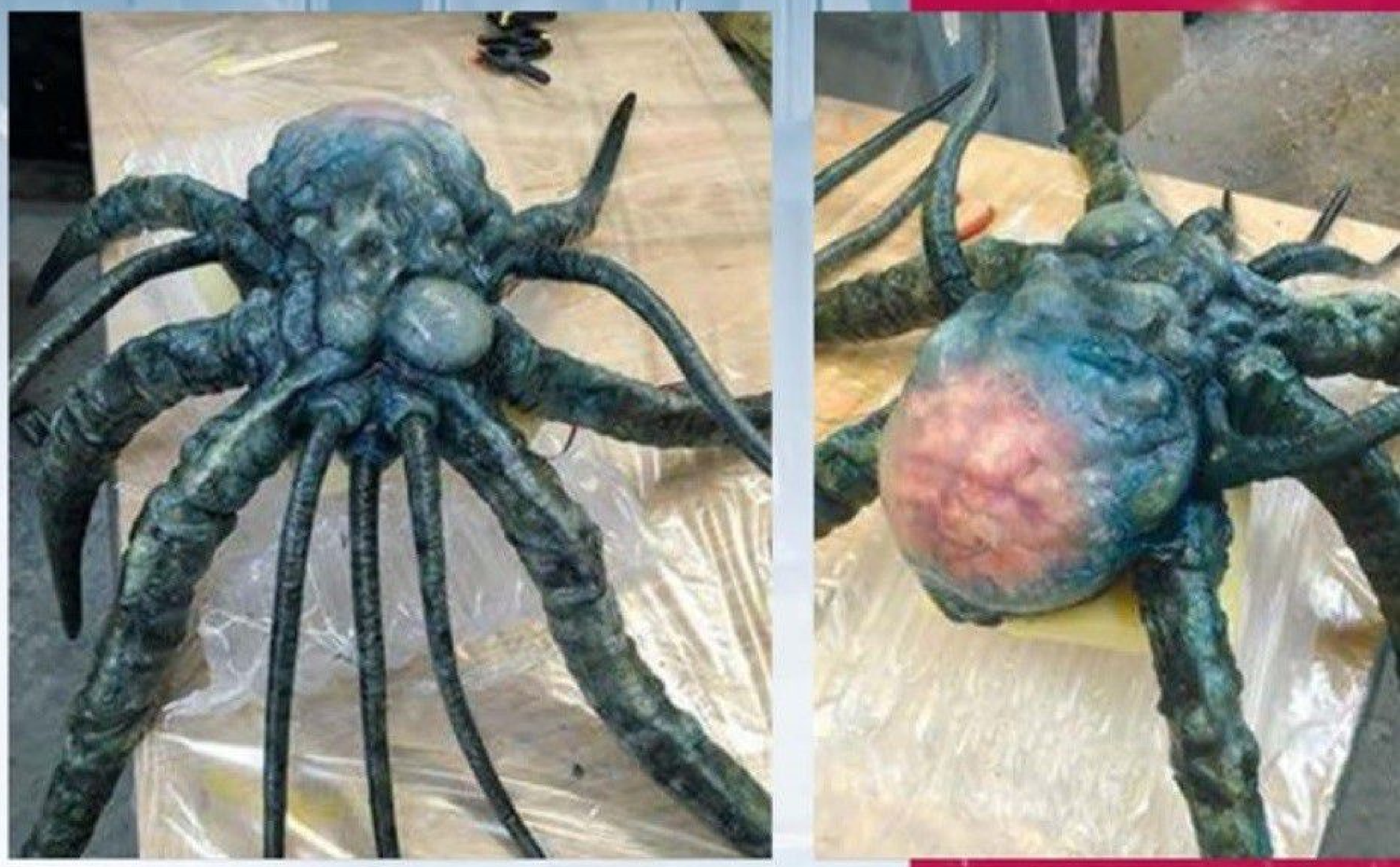
For *The Tsuranga Conundrum*, Rob's team "did some digital printing for Ray, and we made one of the medical uniforms." On *The Witchfinders*, "we made the plague-doctor mask worn by Alan Cumming as the king, and also the blue suede doublet and trousers worn by one of his attendants." For season finale *The Battle of Ranskoor Av Kolos*, Rob worked with Ray Holman to adapt the existing costumes for Tzim-Sha (constructed by Millennium for the earlier *The Woman Who Fell to Earth*) and the Sniperbots to suggest the passage of thousands of years.

The distinctive-looking robot Postmen in 2018's *Kerblam!* are a good example of the collaborative process between the different teams involved in making *Doctor Who*. From the smiley, creepy description in Pete McTighe's script, Holman looked for suitable reference images and found one in a vintage children's book. From this, he worked up sketches with his usual illustrator, Patrick Goddard, and passed these on to Rob.

One of Rob's regular associates, Stuart Curran, sculpted the head digitally and then it was 3D printed – with a more detailed 3D printing technique used for the eyes and ears. Once that design had been approved, moulds were taken from it and multiple versions of the head were cast in fibreglass. The heads of all the Postmen and TeamMates in the story – and the head pulled off by Judy Maddox – were identical.

Rob's team also made three-fingered robot hands and the hats for the TeamMates. Meanwhile, Holman had students from the Royal Welsh College of Music & Drama and from Coleg Cymoedd producing tunics for the TeamMates and hats for the Postmen, and asked concept artist Darren Fereday to 3D render badges with the Kerblam logo. While all this was going on, he was also sharing photos of the ongoing work with graphics designer Richard Wells, who created the motivational posters seen in the story – featuring completed Postmen and TeamMates that were in fact still being constructed!

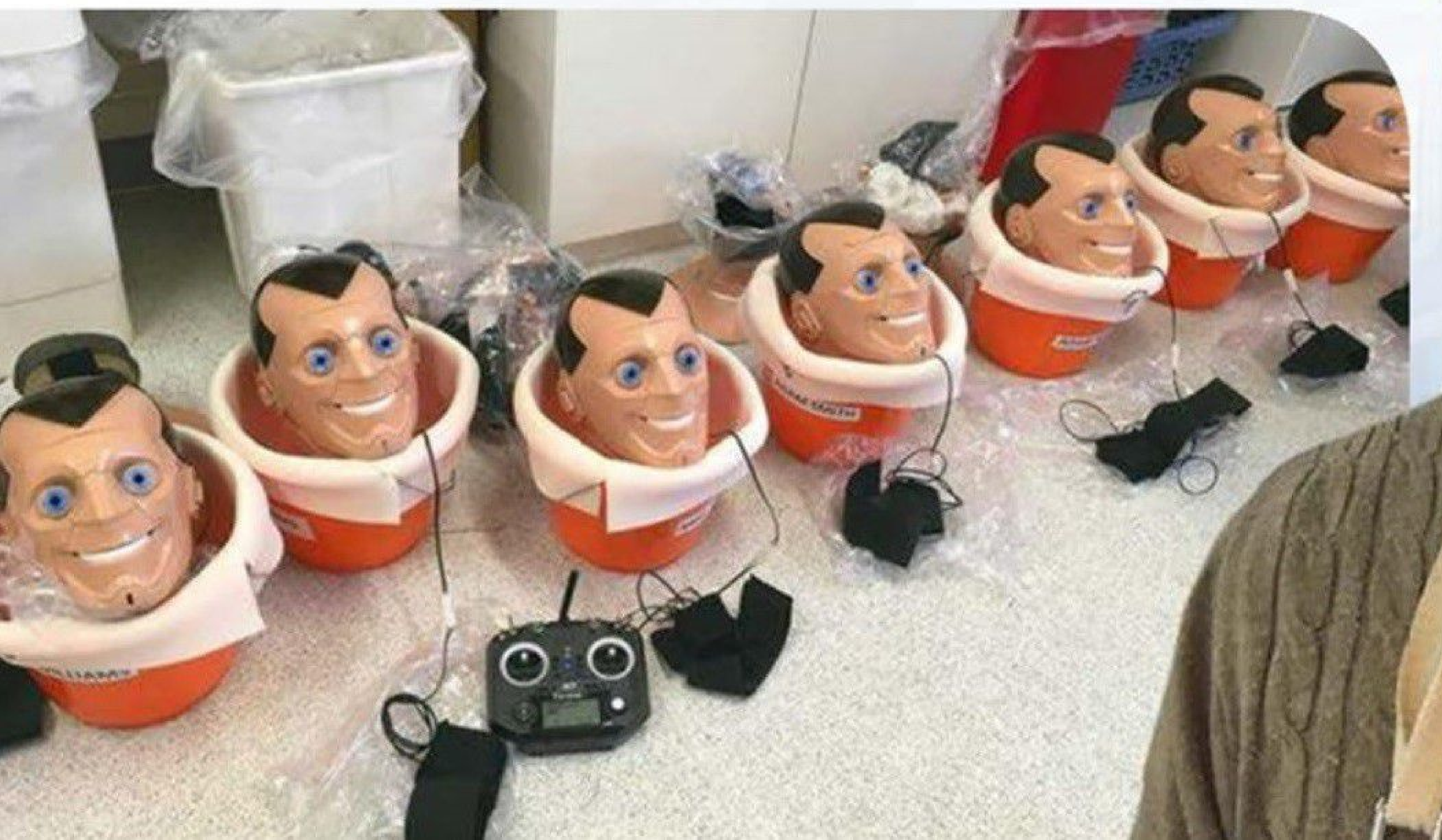
The last of Rob's work seen to date is the alien creature that attaches itself to Lin (Charlotte Ritchie) in *Resolution* (2019). Rob is enthusiastic.

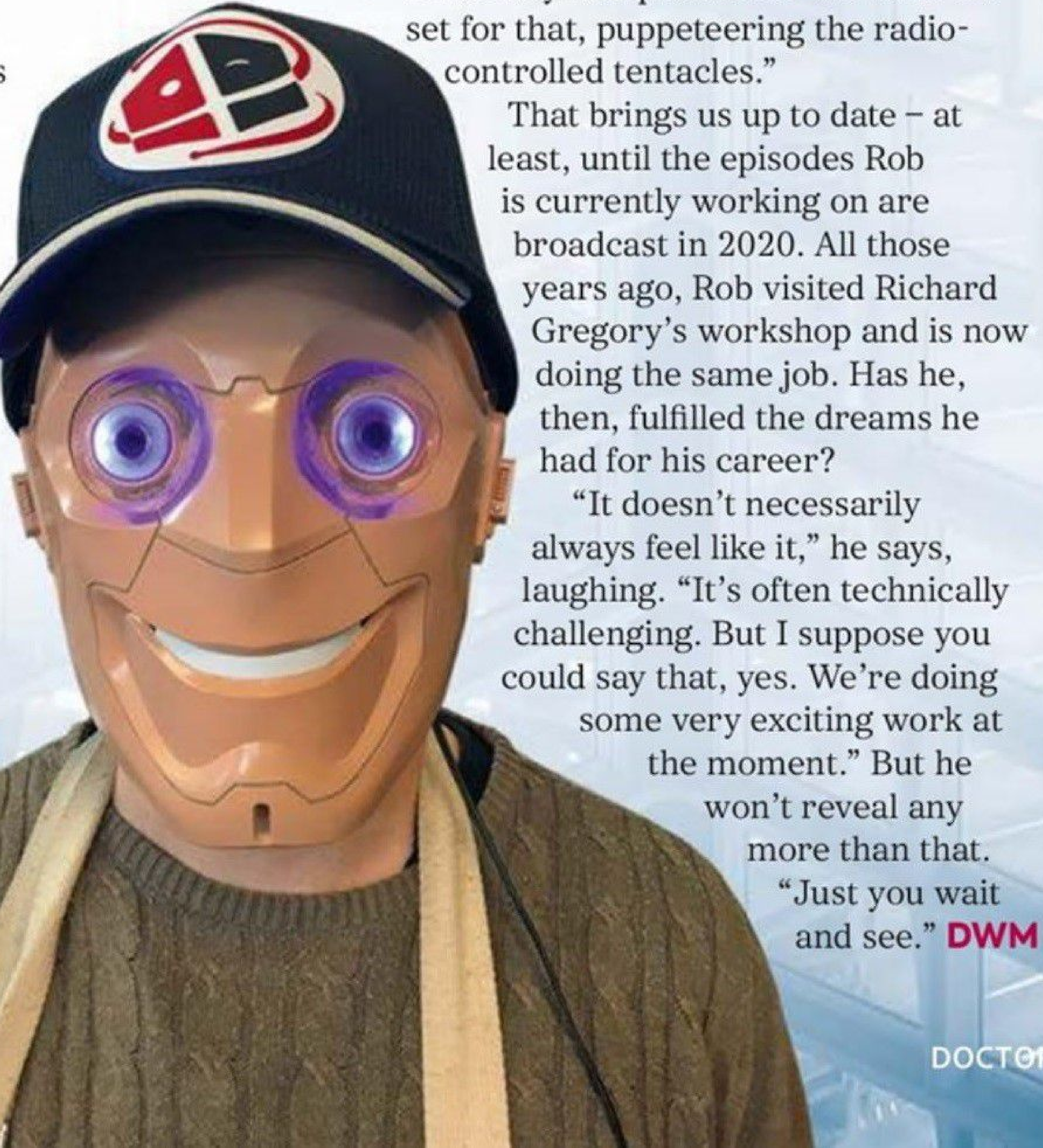


"The Dalek embryo! That was partly realised in CGI by the team at DNEG but we made the practical rig, with two moving tentacles and the rest gripping round the body. I'd worked with DNEG before when we did *Fungus the Bogeyman* [2015], and it was another good collaboration. They did some photogrammetry of the creature we made to produce a 3D model that matched our work, but we'd produced our creature from visuals that included some they had produced. We were on set for that, puppeteering the radio-controlled tentacles."

That brings us up to date – at least, until the episodes Rob is currently working on are broadcast in 2020. All those years ago, Rob visited Richard Gregory's workshop and is now doing the same job. Has he, then, fulfilled the dreams he had for his career?

"It doesn't necessarily always feel like it," he says, laughing. "It's often technically challenging. But I suppose you could say that, yes. We're doing some very exciting work at the moment." But he won't reveal any more than that. "Just you wait and see." **DWM**





Top left: One of the aliens from *The Ambassadors of Death* (1970).

Top centre: A native of the planet Solos in *The Mutants* (1972).

Top right: Skaldak the Ice Warrior (Spencer Wilding) in *Cold War* (2013).

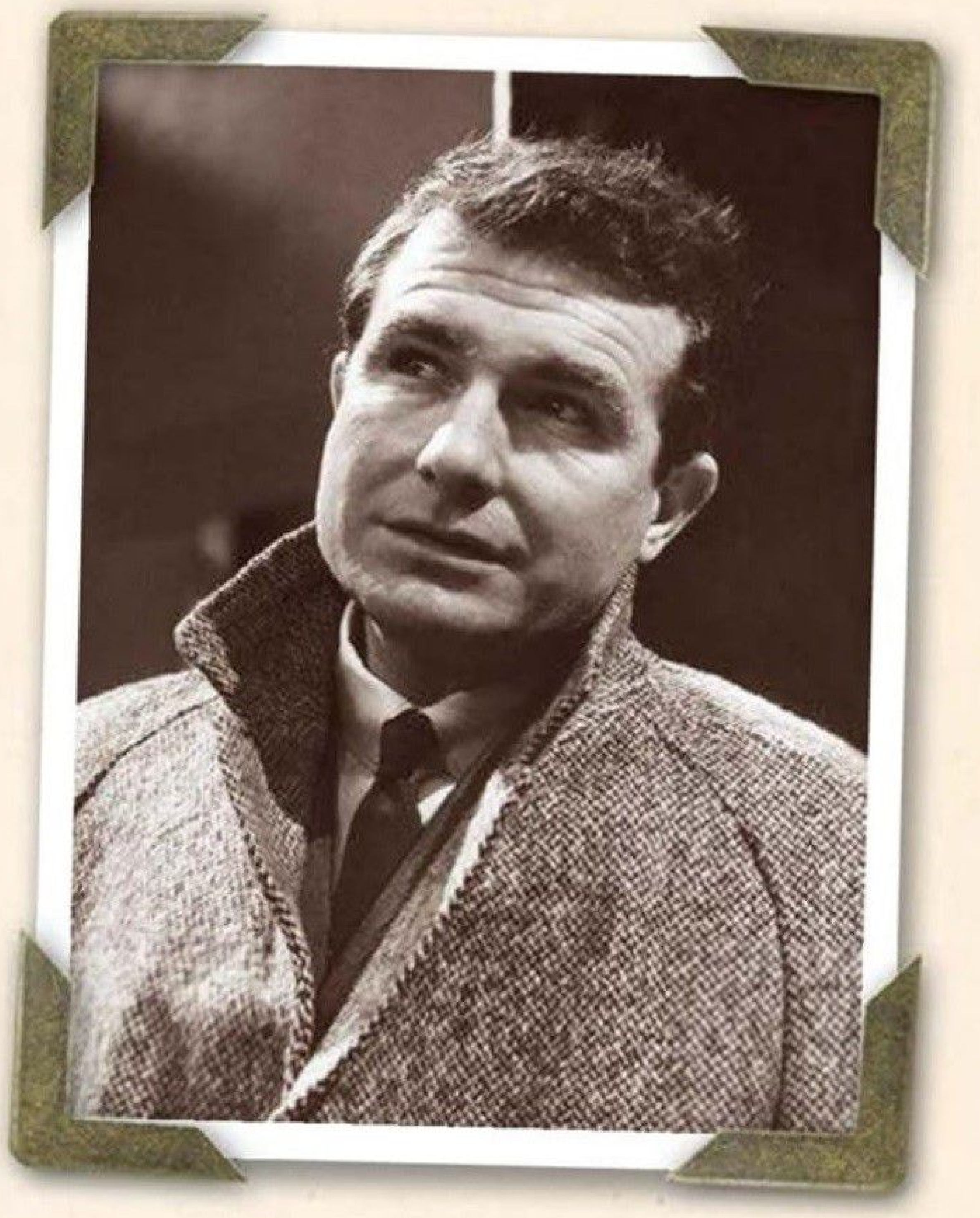
Above right: Two views of the Dalek creature from *Resolution* (2019). Photo © Robert Allsopp.

Above left inset: King James (Alan Cumming) disguised behind a plague-doctor mask in *The Witchfinders* (2018).

Far left: Freshly minted robot heads for *Kerblam!* (2018). Photo © Robert Allsopp.

Left: Trying on a *Kerblam!* mask and cap. Photo © Robert Allsopp.

HIRED GUN



Shane Rimmer's impressive career encompassed some of the biggest franchises in the world of film and television. Along the way he made a brief but memorable appearance in *Doctor Who*...

Feature by **TOBY HADOKE**

There's always fun to be had when actors from our favourite series crop up in other high-profile genre productions.

The *Superman* films, the *Star Wars* saga, the James Bond franchise and the Gerry Anderson series all needed dependable character players based in the UK to ground the fantastic in solid believability. Remarkably, Canadian actor Shane Rimmer, who has died aged 89, managed to be in all of them several times over, so convincing was his brand of down-to-earth North American realism. He was at ease in front of the camera and in great demand to play grizzled officers and stoic professionals.

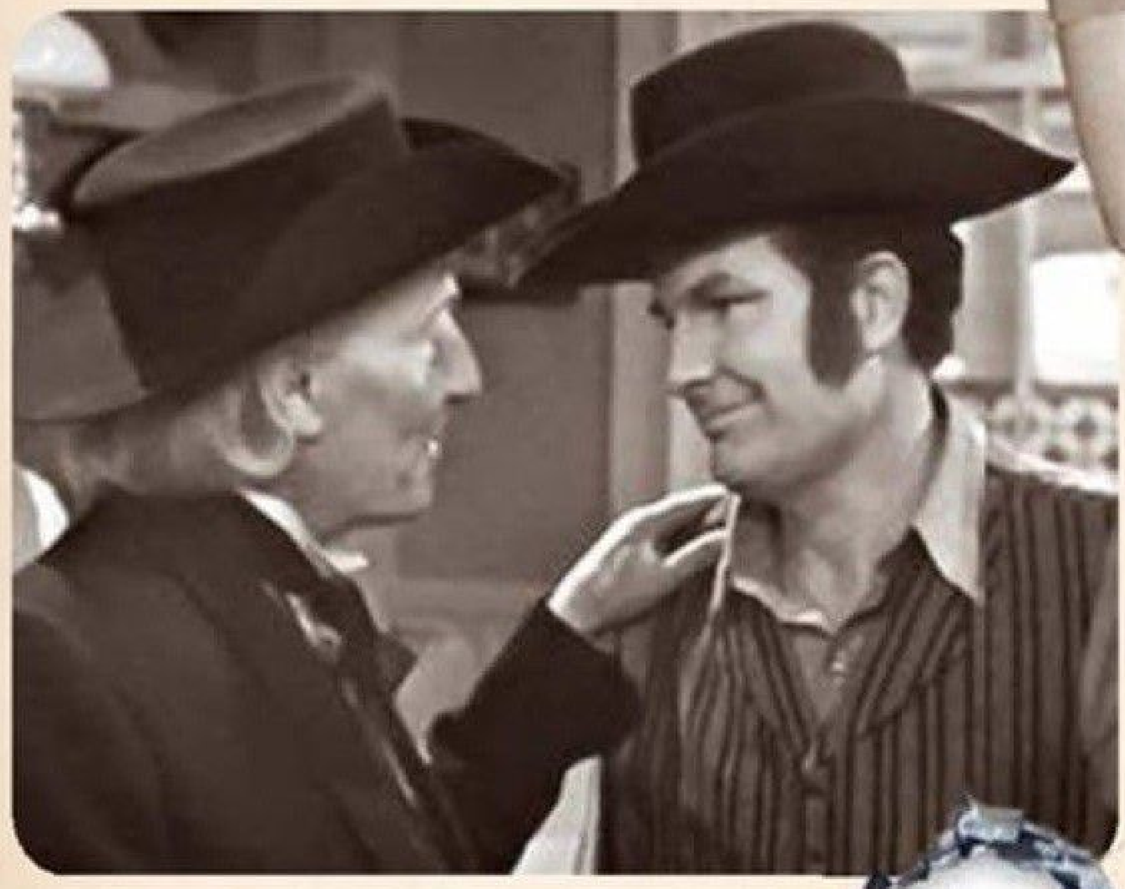
For *Doctor Who* he was the villainous gunslinger Seth Harper in the Western spoof *The Gunfighters* (1966), playing it straight and bringing much-needed authenticity to a posse of villains otherwise characterised by the Clanton brothers' wayward accents. "The Wild Bunch they were never going to be," recalled Shane with amusement.

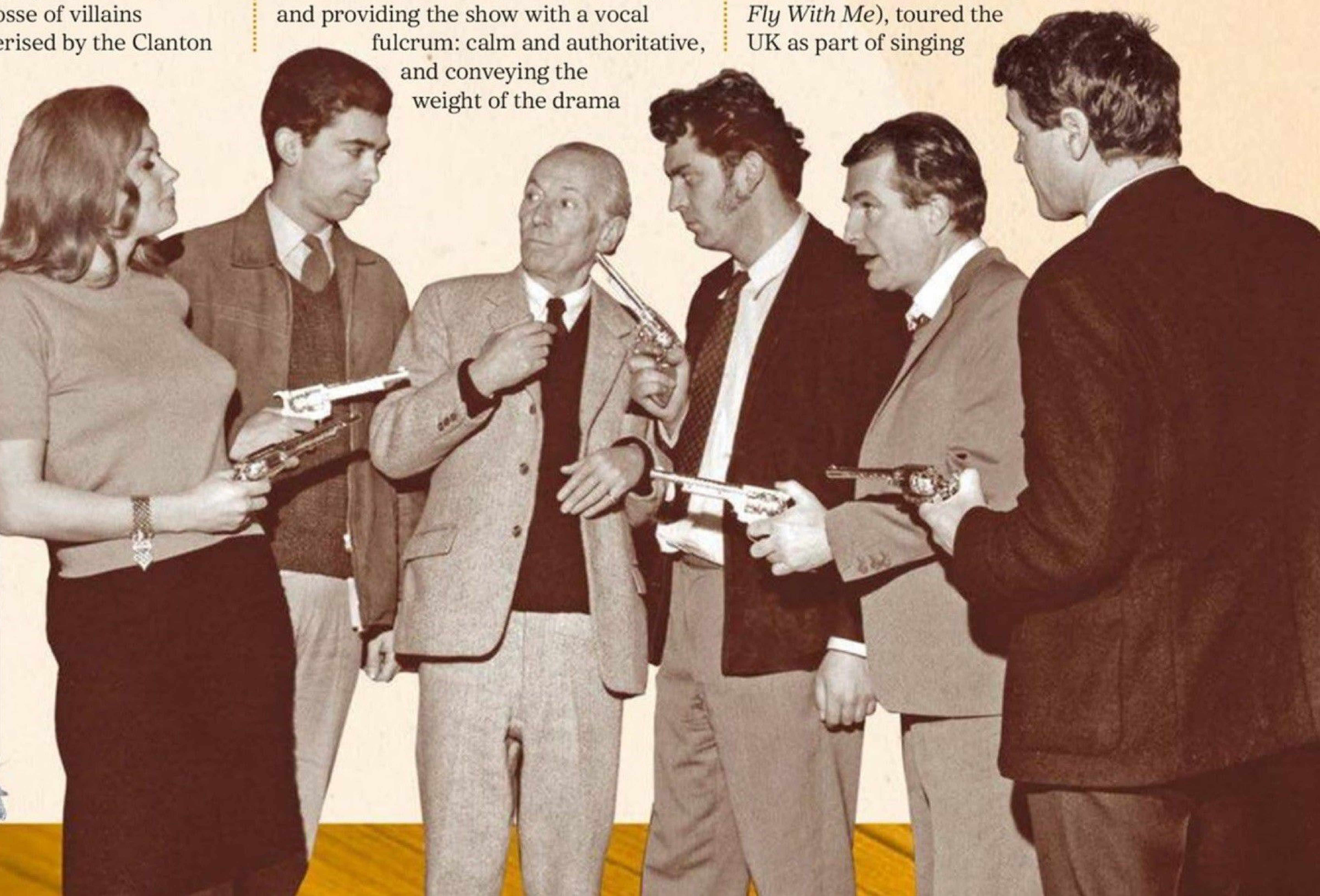
As for the series' star, William Hartnell... "He was a gruff old trouper," Shane pointed out, but they "got along quite nicely." Describing *Doctor Who*'s budget as "so skimpy at times you could see right through it," Shane nevertheless enjoyed his time on the show, not least because David Graham, with whom he worked on the TV series *Thunderbirds*, was also in the cast.

Shane was in every episode of Gerry Anderson's best-known Supermarionation series, voicing International Rescue pilot Scott Tracy and providing the show with a vocal fulcrum: calm and authoritative, and conveying the weight of the drama without being overly demonstrative. He became a vital component of the Anderson oeuvre generally, and not just as an actor; he also wrote scripts for *Captain Scarlet and the Mysterons*, *Joe 90*, *The Secret Service* and *The Protectors*.

Writing wasn't an especially surprising adjunct to Shane's career, given that his Irish father, Thomas, had been a reporter in Belfast and then Boston, subsequently creating advertising slogans for the Vickers & Benson agency. Thomas and his English wife, Vera, relocated to Toronto in Canada, where Shane was born on 28 May 1929.

Shane's early CV was eclectic. He was a DJ on the Canadian radio station CKLB, hosted his own TV show (*Come Fly With Me*), toured the UK as part of singing





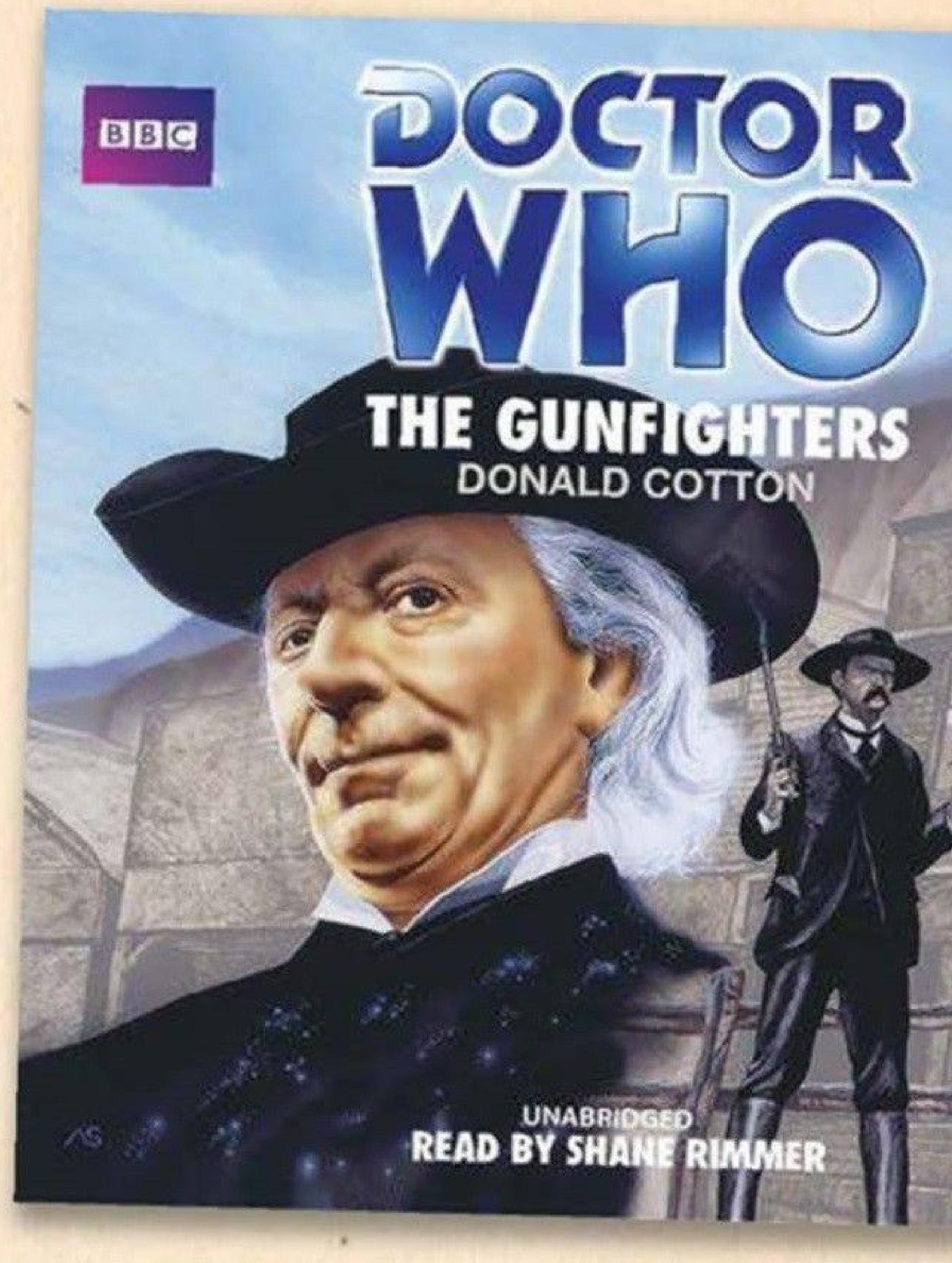
Above right: An early 1960s publicity portrait of Shane Rimmer.

Right inset: Shane provided the voice of pilot Scott Tracy in Gerry Anderson's Supermarionation series *Thunderbirds* (1965-66).

Below left: Phineas Clanton (Maurice Good) plays cards with "Snake eyes" Seth Harper (Shane Rimmer) in *A Holiday for the Doctor*, the first episode of *The Gunfighters* (1966).

Bottom left: The Doctor (William Hartnell) is mistaken for Doc Holliday by Seth in the second episode, *Don't Shoot the Pianist*.

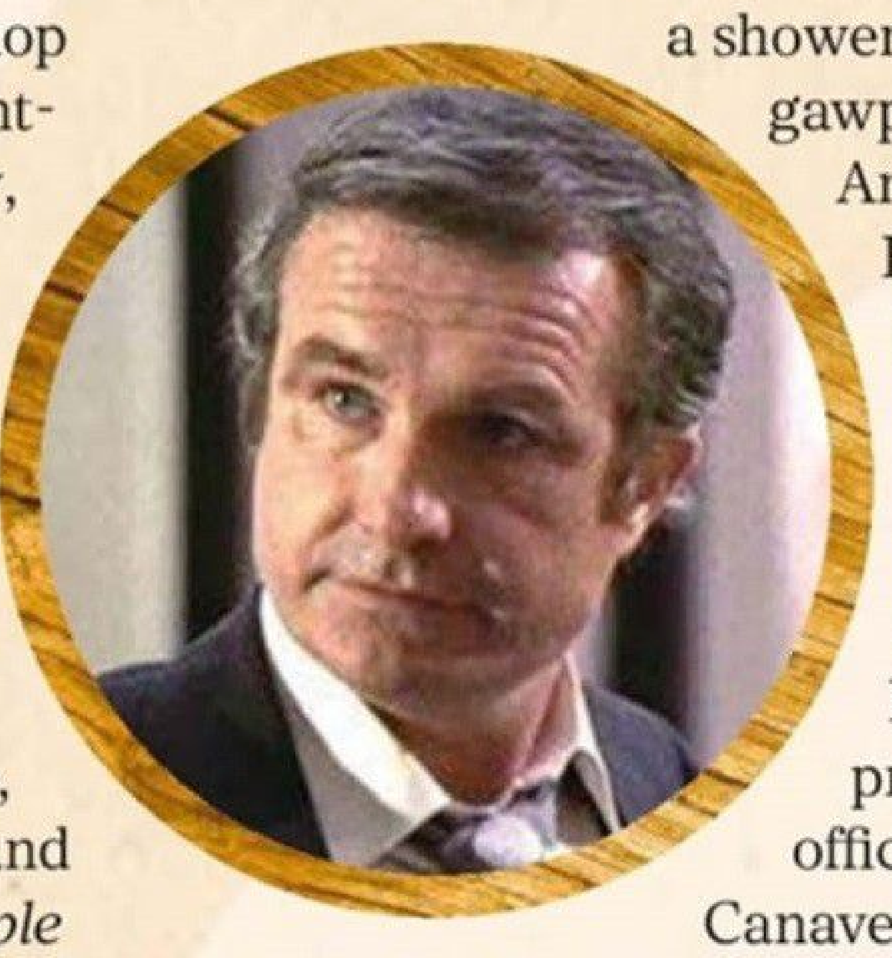
Below right: Cast members rehearse *The Gunfighters* in April 1966 – Sheena Marshe, David Cole, William Hartnell, William Hurndell, Shane Rimmer and Maurice Good.



For *Doctor Who* Shane played Seth Harper in *The Gunfighters*, bringing much-needed authenticity to a posse of villains.

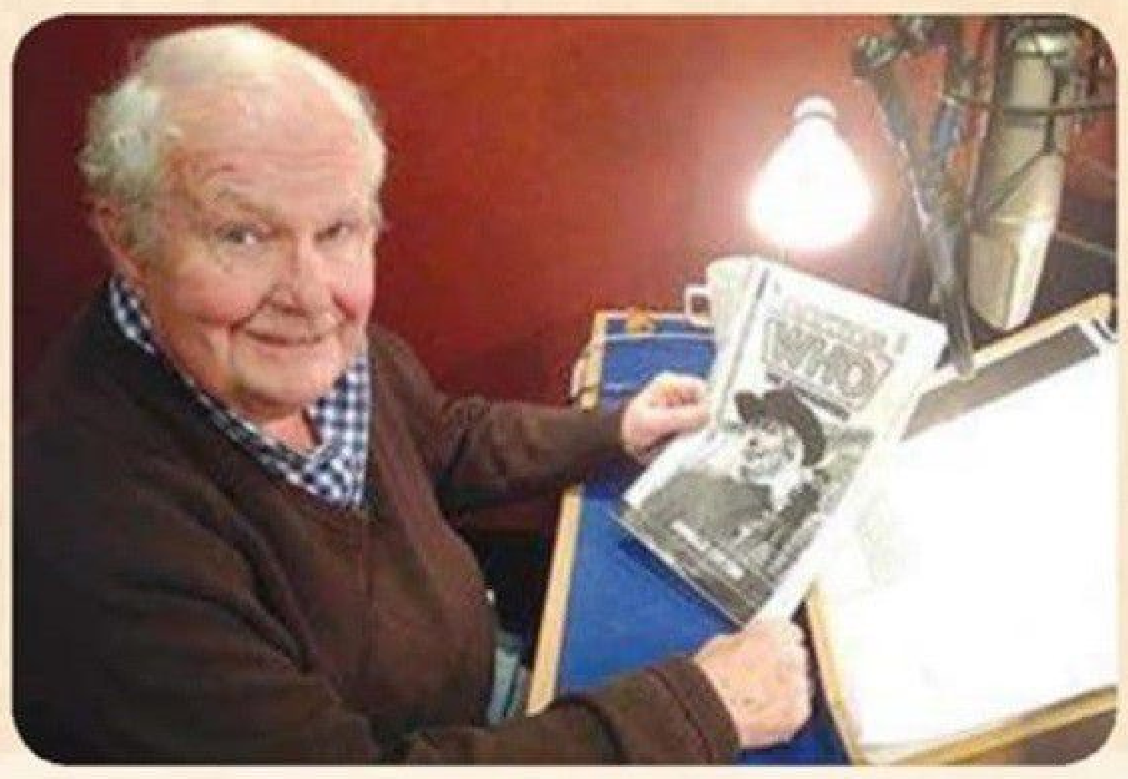
trio The Three Deuces and released solo singles (one of which charted well in Japan). He also entertained the troops abroad, where he met and fell in love with a dancer, Sheila Logan, who then became his acting agent and wife.

After a breakthrough playing Captain 'Ace' Owens in Stanley Kubrick's 1964 film *Dr Strangelove*, he didn't look back. Shane and his close friend Ed Bishop dubbed themselves the 'Rent-a-Yanks' of the UK industry, carving themselves a handy niche in the process. Shane's film engagements included six Oscar nominees for Best Film (as well as *Dr Strangelove* and *Star Wars*, he was in *Julia*, *Reds*, *Gandhi* and *Out of Africa*) and such genre fare as *The People That Time Forgot, Rollerball* and *Batman Begins*. Among his TV credits were guest leads in most popular dramas of the 1960s, 70s and 80s, together with hefty parts in *Coronation Street* and Dennis Potter's *Lipstick on Your Collar*.



He played more characters in the Bond films than anyone else – decent cameo roles in *You Only Live Twice* and *Diamonds Are Forever*, some vocal over-dubbing in *Live and Let Die*, and finally a key part as submarine captain Commander Carter in *The Spy Who Loved Me*. Sharing plenty of action scenes with Roger Moore, he has most fun coolly deadpanning "What's wrong, sailor? Haven't you seen a major taking a shower before?" as an underling gawps at the female officer, Anya Amasova (Barbara Bach), in the cubicle behind him.

Shane also appeared on stage for the National, Tricycle and Chichester Festival theatres and provided the voice for the official NASA tour of Cape Canaveral. His autobiography, *From Thunderbirds to Pterodactyls*, was published in 2010, with Shane also recording it on CD for Big Finish.



He returned to the world of *Doctor Who* for the audiobook release of *The Gunfighters*. His strong vocals, now enriched by time – and, seemingly, by gargling a hefty dose of gravel in thick, warm tar – were a perfect fit for the old-time cowboy Doc Holliday, who in Donald Cotton's novelisation of the story becomes its narrator. Shane also contributed to the commentary track on the DVD release of the serial.

Shane was a popular figure at conventions – affable, approachable and happy to recall a career that he'd clearly enjoyed. He passed away at Barnet Hospital on 29 March 2019; he is survived by Sheila and their three sons Damian, Ben and Paul, and leaves behind him an acting legacy that can only be described as FAB. **DWM**

Top left: David Graham, Shane Rimmer and Peter Purves are reunited on 5 October 2010 at the commentary recording for the DVD of *The Gunfighters*. Photo © Toby Hadoke.

Top right: Shane narrated the talking book of *The Gunfighters*, first released by BBC Audio in 2013. Cover art by Andrew Skilleter.

Above: Shane at the recording of the talking book.

Left inset: As Rusty, team executive in *Rollerball* (1975).

Below left: Roger Moore as James Bond with Shane as Commander Carter in *The Spy Who Loved Me* (1977).

Below right: Shane with an old friend at Andercon on 20 April 2014. Photo © Helen Solomon.

Production Values

Producer Alex Mercer joined the *Doctor Who* team in 2017 and is now working on Jodie Whittaker's second series. Here he provides an insight into life at Roath Lock Studios...

Interview by **EMILY COOK**

Jodie Whittaker's era of *Doctor Who* has already welcomed plenty of new talent to the show, both on and off the screen. Series 11 proclaimed a new Doctor, a new showrunner, new series regulars, new writers and... a new producer.

"*Doctor Who* is such a big undertaking," says Alex Mercer, who supported Nikki Wilson on all ten episodes in 2018, the 2019 New Year's Day Special and is continuing the role for the 2020 series. "There's a lot of planning, a lot of prep, a lot of post-production, a lot of budget to keep under control. Nikki is the series producer but we've split up the roles."

Alex led on the episodes *Arachnids in the UK*, *Demons of the Punjab*, *The Witchfinders* and *The Battle of Ranskoor Av Kolos*. "I'm on set as the eyes and ears of the producer and the writers. Really you employ the director and a fantastic team and you put your faith in them to do the job. I'm here not to watch over them but because I've got a broader view of the entire series."

Executive producers Chris Chibnall and Matt Strevens invited Alex to join *Doctor Who*'s production team back in 2017. "I'd worked with Chris previously on *Broadchurch* [2013-17] and I've worked with Matt many times before on other jobs. So, bless them, when they were thinking of a producer for the show, they thought of me. When they asked, I was absolutely blown away. *Doctor Who* is such an

Opposite page: Producer Alex Mercer, on location in Spain for *Demons of the Punjab* (2018).

Left: The Doctor (Jodie Whittaker) discovers a terrible secret under a Sheffield hotel in *Arachnids in the UK* (2018).

Above inset: Jodie Whittaker as Beth Latimer in the third series of Chris Chibnall's *Broadchurch* (2017).

Below: The CGI spiders in *Arachnids in the UK* were created by the visual effects company DNEG.

Bottom: Robertson (Chris Noth) is about to discover something nasty in the bathroom in *Arachnids in the UK*.

exciting thing to be able to do. So I thought about it for about ten seconds, then said, 'Yes please!'"

Despite having worked with Jodie Whittaker on *Broadchurch*, Alex had no prior knowledge of her being cast as the Doctor. "I found out with everyone else when it went out on television," he says. "It was the most closely guarded secret in the world! I knew from early on that they were looking for a woman, which I thought was fantastic – it was about time. And actually, my first thought was Jodie because obviously we'd already got that relationship with her. I thought she would be fantastic."

How does work on *Doctor Who* compare with *Broadchurch*?

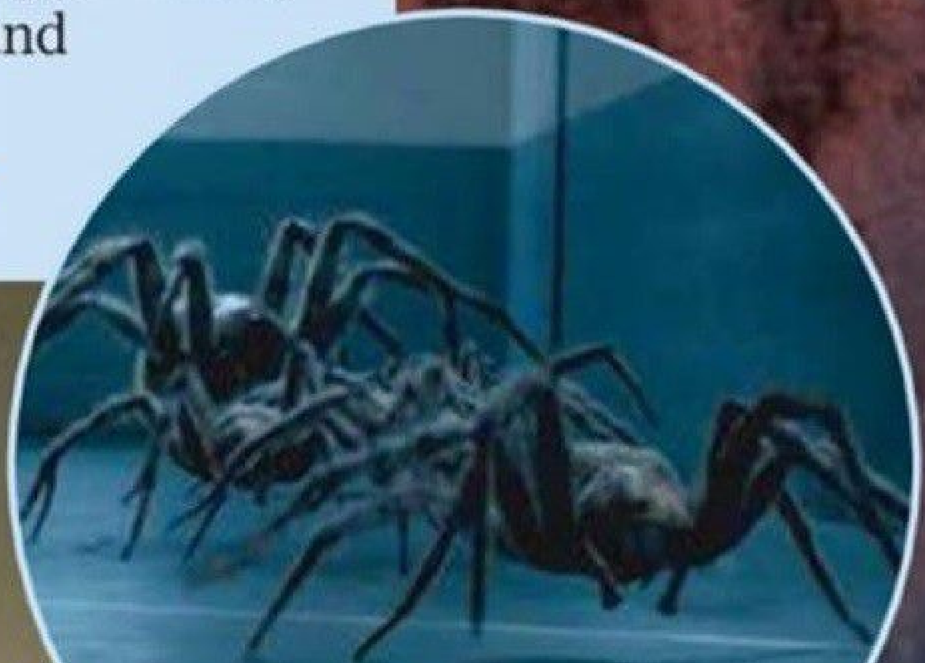
"*Doctor Who*'s a very different beast," says Alex. "My contact with Chris on *Broadchurch* wasn't nearly as involved as it is now. When I worked on the first two series of *Broadchurch* I was a first assistant director, someone who runs the floor. I met Chris at readthroughs and when he came onto the set, things like that. But most of the time Chris was writing and was very busy as the showrunner, so my contact with him was fairly limited."

On *Doctor Who* it's – quite literally – a different story. Before production starts, says Alex, "We've had a lot of conversations and spent a long time planning and talking about how we're going to do things like casting and making sure the story's right."

Alex explains that tone meetings are an important part of the process. "This is when we get the scripts. We all sit in a big room with our collaborators – we've got our visual effects company DNEG and [prosthetics workshop] Millennium FX, who've done the show for many years – and everyone goes, 'I thought these monsters look like this, and I thought they would look like this. Look at this, isn't this cool?' Everyone shares their thoughts and this comes down to Chris and Matt and the collaborative atmosphere they've fostered where everyone is valued and everyone chips in."

> "I knew from early on that they were looking for a woman, which I thought was fantastic – it was about time."

Tone meetings are also an opportunity to discuss possible locations and requirements for sets. "We whittle it down and we see →



Alex Mercer

Above left: Jodie Whittaker and Mandip Gill during location recording of *Demons of the Punjab*.

Above right: King James (Alan Cumming) and Becka Savage (Siobhan Finneran) in *The Witchfinders* (2018).

Below: Ryan (Tosin Cole), Prem (Shane Zaza) and the Doctor examine alien technology in *Demons of the Punjab*.

→ what everyone agrees on before moving forward," says Alex. "Based on the things that we've decided in the tone meeting, people feedback references for concept artwork. And then we refine it from there."

In addition, the pre-production stage includes meetings with the director of each episode. "We have a big conversation about each story and what it is tonally. We talk through each scene, talk through the action, what the intention is, where each of the characters are coming from. It's just to make sure that the intention in the script is fully understood by the director before they come to shoot it because, although the scripts are great, sometimes people can read things in different ways.

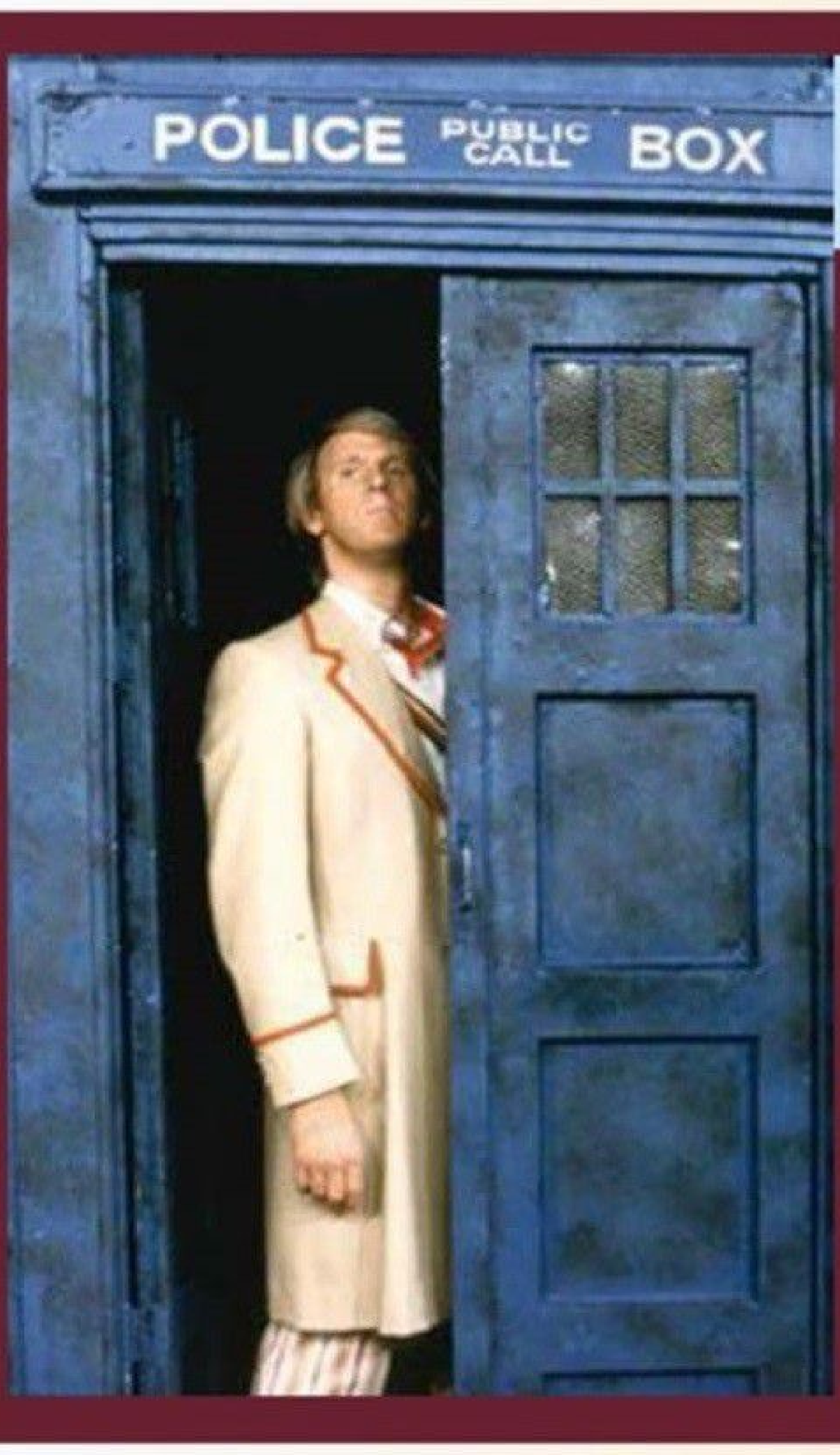
"With this show, we try to give the individual directors authorship of the episodes," he continues. "I think the best thing about working on *Doctor Who* as a director is that each episode is like its own mini-movie and the directors can set the visual style for it. So when directors get the script we ask them to come up with references. 'What films inspire you for this genre?' We've looked for our directors with great care and tried to match them up with the episodes we think they'll most respond to.

"Then all the way through the prep, we're working together to enable the director to achieve their vision and also to make sure it's holistically in keeping with the show and what we want it to be. It's very much a partnership from the beginning with the director."

Alex and the team work just as closely with the series' script writers. Five new writers joined *Doctor Who* for Series 11: Malorie Blackman, Ed Hime, Pete McTighe, Vinay Patel and Joy Wilkinson. "We went through a story room process, which involves the forming of an original idea through to the creation of a production draft."

Of course, leading the team of *Doctor Who*'s writers is showrunner Chris Chibnall. "He really knows how to tell a story," says Alex. "I think he really understands and loves *Doctor Who* as well – and he knows what makes it such

> "I think the best thing about working on *Doctor Who* as a director is that each episode is like its own mini-movie."

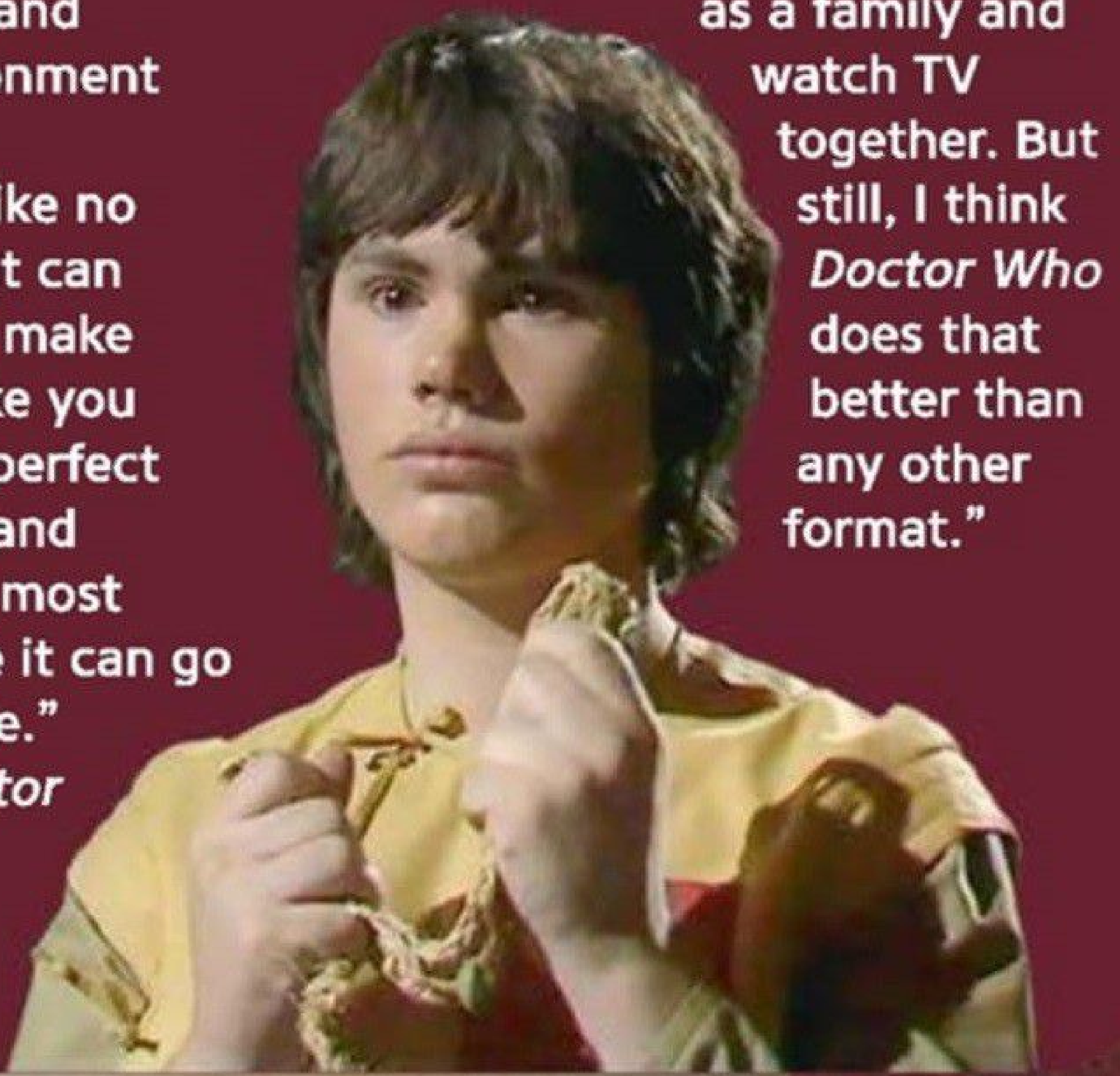


BEHIND THE SOFA

"I love everything about *Doctor Who*," says Alex with a smile. "I've loved it since I was a little boy. My Doctor was Peter Davison. I can remember the Doctor changing from Tom Baker into Peter Davison. And I remember the assistants – there was a younger chap..." Adric? "Yes, Adric! And when he died..." Ah, a sore memory. Was Alex very upset by the tragic climax to 1982's *Earthshock*? "Of course I was. But I think that's what drama's about: giving people experiences they can then go out and face the real world with. You learn how to deal with life – and death – in a safe environment through *Doctor Who.*

"I guess it's a show like no other," he continues. "It can make you laugh, it can make you cry, and it can make you really excited. It's this perfect mixture of excitement and emotion – and just the most fantastic show because it can go anywhere, and any time."

Alex recalls that *Doctor Who* was "the first drama I remember watching with my mum and dad. Behind the sofa – all the clichés! That is really dying out now, the idea that people would sit round as a family and watch TV together. But still, I think *Doctor Who* does that better than any other format."



a fantastic show. His version of the show is different to what's come before but, to my mind, it's still recognisably *Doctor Who*.

"What Chris does so well is he *gets* people," Alex adds. "He *gets* emotion; he gets what makes people tick. The emotional threads that Chris' stories hang on come from a very emotionally intelligent place and I think that's evident in the episodes."

In addition to *Broadchurch*, Alex's pre-*Who* CV includes much first AD work, covering such varied series as *Casualty* (2010-11), *EastEnders* (2011-13), *Last Tango in Halifax* (2013), *Call the Midwife* (2014), Russell T Davies' *Cucumber* (2015), and *The Living and the Dead* (2016). How did he prepare for the role of producer on a show like *Doctor Who*? "How *can* you prepare yourself?" he says, smiling. "I just went, 'OK, er...' and then surrounded myself with amazingly talented people who want to work on the show. And everyone on this job *is* amazing. There's no one who's difficult to work with."

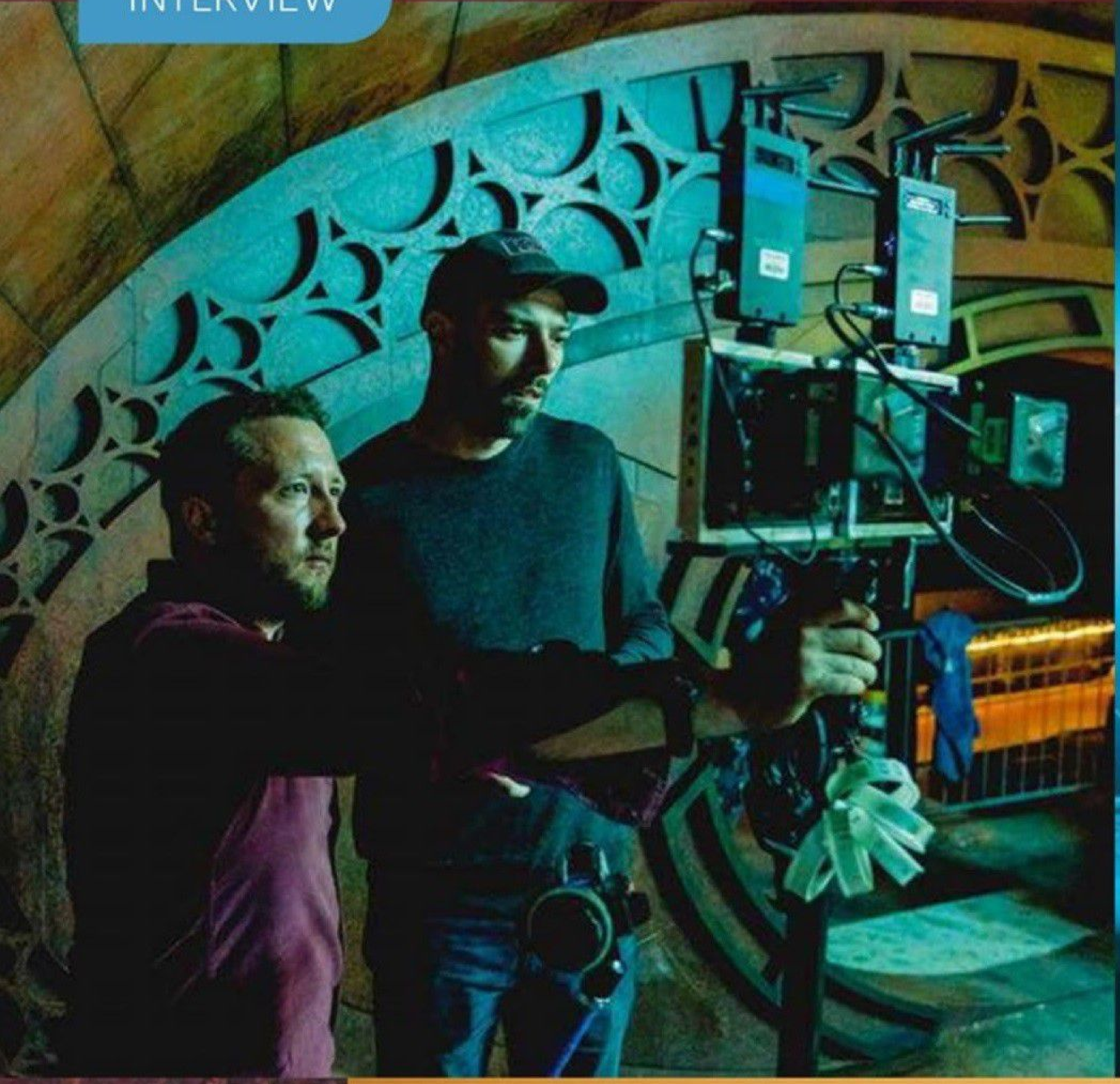
Jodie Whittaker's debut episode of *Doctor Who* was something of a baptism of fire for Alex. "I'd never worked on it before so I just ran at it as I would with any show. Episode one [*The Woman Who Fell to Earth*] was a big challenge though. It was pretty much all shot at night, which is very difficult because obviously it's dark so everything has to be lit up, which is a lot more work.

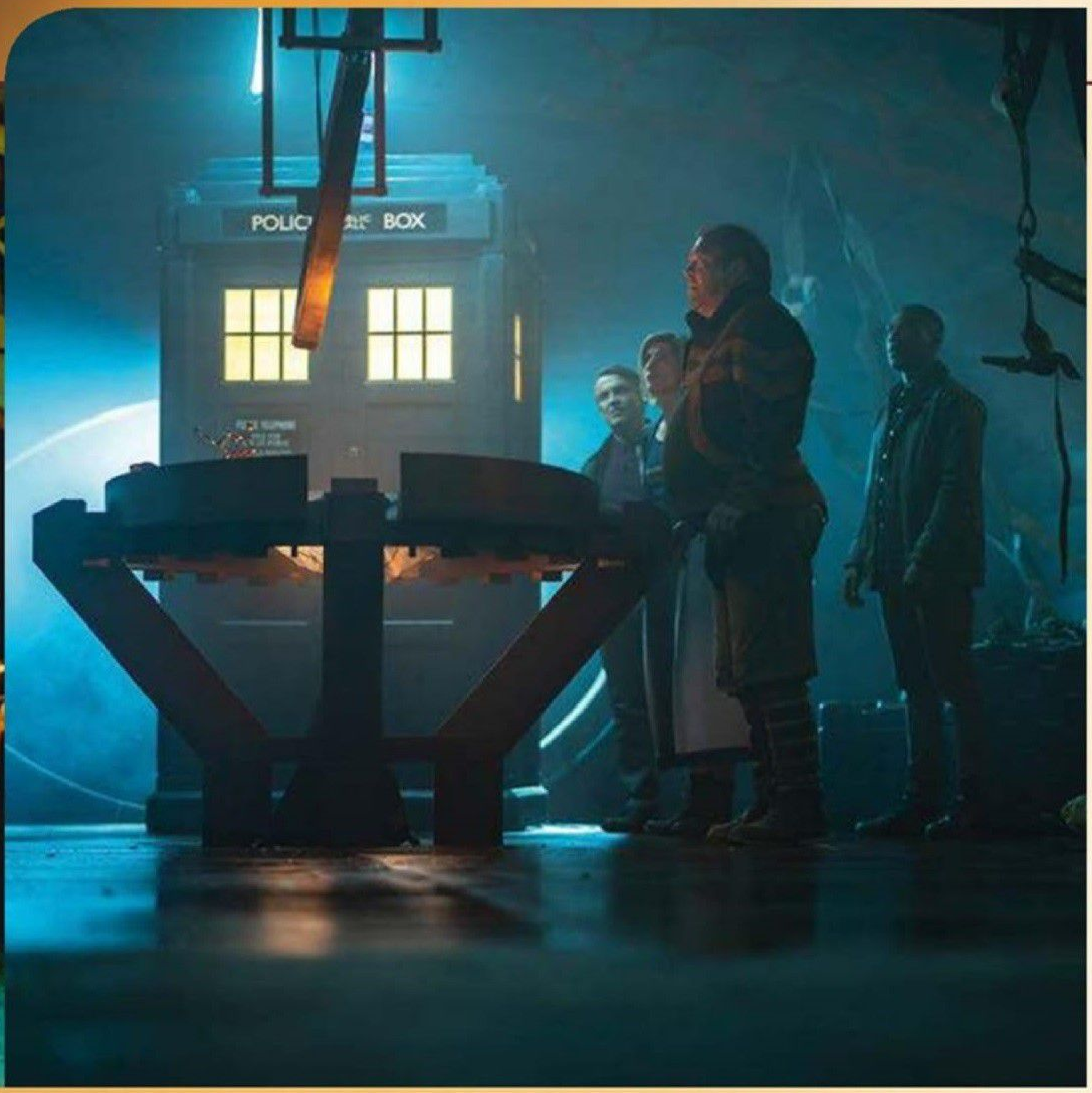
"Plus there was a massive stunt sequence in that first episode. The scene where the Doctor is jumping from one crane to another... We brought down this crane from Sheffield and built it at a height we could reach with the camera on a camera crane; it was about ten metres high. We had a stunt double there, all lined up, ready for the scene – wires and everything. And then Jodie said, 'No, I want to do it myself!' And →

Above left: Alex remembers watching Peter Davison as the Doctor in the early 1980s.

Above right: The death of Adric (Matthew Waterhouse) in Part Four of *Earthshock* (1982) was unforgettable.

Left and insets: Jodie Whittaker was keen to perform her own stunt work during the crane sequence in *The Woman Who Fell to Earth* (2018).





Above left: Director Jamie Childs (in the cap) checks a scene during production of *The Battle of Ranskoor Av Kolos* (2018).

Above right: Graham (Bradley Walsh), the Doctor, Paltraki (Mark Addy) and Ryan are faced with a mystery in *The Battle of Ranskoor Av Kolos*.

Below: Two Sniperbots take aim in *The Battle of Ranskoor Av Kolos*.

Doctor Who's ensemble cast has benefitted from the series' cinematic new look.

→ she did – like 20 times, running and jumping off a crane ten metres in the air. It was all done under the safe instruction of the stunt co-ordinator, but she just rolled her sleeves up and ran towards everything. Jodie is an absolute delight. And the other cast members – Bradley, Tosin and Mandip – have all been brilliant since the beginning."

Alex points out that *Doctor Who*'s ensemble cast has benefitted from the series' cinematic new look. "We're using the same Alexa cameras, which are fairly industry standard now. But the big change [since Jodie became the Doctor] is we're filming on anamorphic lenses which are the traditional widescreen film lenses – and with that you can fit four or five people in the frame much better. I'm no technical expert but the frames do have a very definite look to them. The depth of field is different, the quality of the edges is different, the flares look different... It just looks the business, basically.

"You've probably noticed that we're now transmitting in full 2:1, which is a different aspect ratio than the show has ever done. So if you're watching on a traditional 16:9 set you'll get a little bit of black at the top and bottom." Alex politely requests that people don't distort the pictures. "Please don't stretch it!" he says with a laugh. "It may look a bit different to what you're used to but it's such a lovely aspect."

The grin that spreads across Alex's face as he speaks about his work on *Doctor Who* makes it clear that he loves his job. "I get emails like, 'Should this monster have this length of nose or this length of nose?' And then I turn up and we're on an alien planet or in the TARDIS. It's nothing like any other TV shows I've ever worked on.

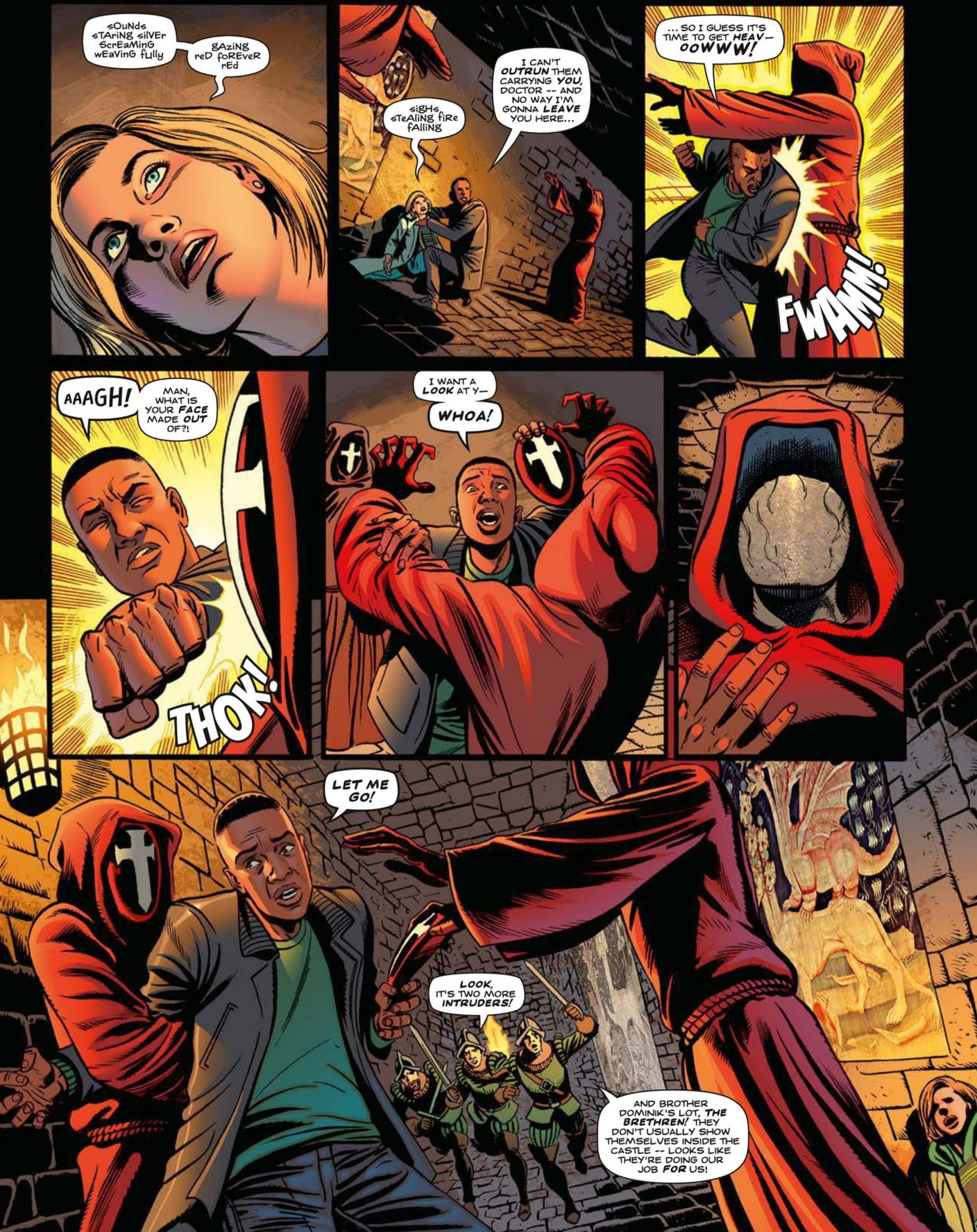
"I mean, it's like *all* of those shows but then heightened, because you've got the drama, and then you're filming with prosthetics, special effects, visual effects sequences, action sequences, spaceships, monsters... There's a lot to think about, which is what makes it an incredibly challenging show. But it's also what makes it so exciting." **DWM**

HERALD OF MADNESS

PART FOUR

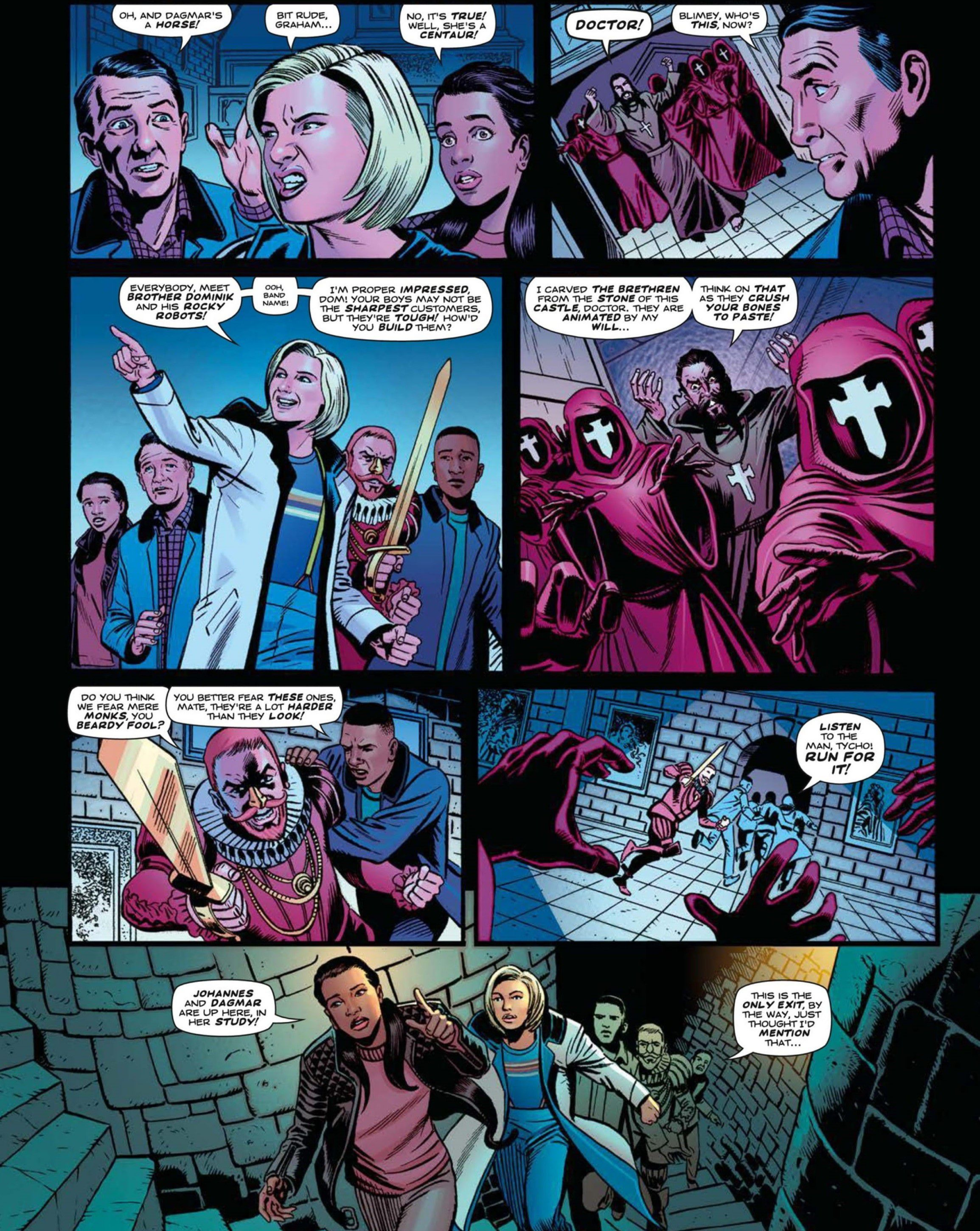
SCOTT GRAY - Story
MIKE COLLINS - Pencil Art • DAVID A ROACH - Inks
JAMES OFFREDI - Colours • ROGER LANGRIDGE - Lettering
PETER WARE & MARCUS HEARN - Editors

SKEESH! SKEESH!
SURRENDER, YOU PEASANTS! I AM TYCHO BRAHE, ASTRONOMER TO THE EMPEROR...
AND BY FAR THE FINEST SWORDSMAN IN THIS CASTLE!
WHAT SHOULD WE DO?
THINK LIKE THE DOC!
THESE THINGS MUST BE CONTROLLIN' THE ASTRONOMERS -- I RECKON THEY'RE CONNECTIN' THEIR MINDS TOGETHER SOMEHOW...
$\partial c_i/\partial t = D_i\nabla^2 c_i - k_a c_i c_a + J_i(c, c_a)\beta(c, c_a)R$ $\partial R/\partial t = [D_{cell} - (\lambda + \lambda_2\gamma(c, c_a))R]\nabla^2 R$ $- \lambda_2\partial\gamma/\partial c_a R^2\nabla^2 c_a - \lambda_2\partial\gamma/\partial c R^2\nabla^2 c$ $+ rR(R_{eq} - R) - k_{23}\gamma(c, c_a)R.$
...SO LET'S START BREAKING THE CIRCUIT!
SKRAASH!
$\partial c_a/\partial t = [J_a^1\alpha(c, c_a) + J_a(c_a)\beta(c, c_a)]R$ $+ D_a\nabla^2 c_a$ UHH $- kc_ic_a$ OH. I -- I FEEL MOST...
STRANGE...
RESULT!
WE'RE ON THE RIGHT TRACK! LET'S GET TO WORK!
KRAASH!


sOuNds sTaRiNg silVEr ScrEaMiNG wEaViNG fUlly
gAziNg reD foREvEr rEd
I CAN'T OUTRUN THEM CARRYING YOU, DOCTOR -- AND NO WAY I'M GONNA LEAVE YOU HERE...
sigHs sTeAliNg fiRe fAllINg
...SO I GUESS IT'S TIME TO GET HEAV— OOWWW!
FWAM!
AAAGH!
MAN, WHAT IS YOUR FACE MADE OUT OF?!
THOK!
I WANT A LOOK AT Y—
WHOA!
LET ME GO!
LOOK, IT'S TWO MORE INTRUDERS!
AND BROTHER DOMINIK'S LOT, THE BRETHREN! THEY DON'T USUALLY SHOW THEMSELVES INSIDE THE CASTLE -- LOOKS LIKE THEY'RE DOING OUR JOB FOR US!

dArK ruNNinG nOtHinG dAnCing
HAH-HAH! YOU'RE IN TROUBLE NOW, LAD!
GET OFF ME!
THE BARONESS WARNED US WE MIGHT GET SOME UNWANTED VISITORS TONIGHT!
WE KNOW WHAT TO DO WITH THE LIKES O' YOU--THERE'S A LITTLE GAME WE SOMETIMES PLAY...
...WE'RE GOIN' TO LOP YER HEAD OFF AND SEE WHO CAN KICK IT THE FARTHEST!
HEY!
YOU LIKE TO PLAY GAMES? GREAT!
I KNOW IT'S ONLY 1601, SO YOU MAY NOT KNOW THIS ONE...
SHRPP!
THIS IS HOW IT GOES...
SCISSORS CUT PAPER...
FWOOSSH!
PAPER WRAPS STONE...
STONE BLUNTS SCISSORS!
AAAGH!
THWUMP!

ARE YOU OKAY? YOU WERE TOTALLY SPACED-OUT!
I HAD SOME NASTY STUFF SWIMMING AROUND IN MY HEAD -- NOT SURE WHAT IT ALL MEANS YET...
BUT SEEING YOU IN TROUBLE SNAPPED ME OUT OF IT! CHEERS, RYAN!
NO!
THE PSYCHIC STREAM IS FAILING -- THE LOGIC WEB IS SPLITTING APART!
I -- I DO NOT UNDERSTAND...
I DO... THIS IS THE DOCTOR'S DOING.
I DON'T KNOW WHERE YOU TRAINED, FOOL, BUT YOU SHOULD HAVE SOUGHT A BETTER TEACHER!
SKEESH!
WAAAH!
THAT'S RIGHT! RUN, YOU DOGS! HA-HA!
BEEN KEEPING BUSY, I SEE! WHAT'S GOING ON?
DOC!
DAGMAR'S LINKED THEIR MINDS TOGETHER SOMEHOW -- WE THOUGHT WE'D THROW A SPANNER IN THE WORKS!
SHE'S USING JOHANNES TOO, SHE'S GOT HIM UPSTAIRS!
NOBODY SEEMS HURT. I HOPE WE DID THE RIGHT THING...
YOU'VE BEEN BRILLIANT, BOTH OF YOU!


OH, AND DAGMAR'S A HORSE!
BIT RUDE, GRAHAM...
NO, IT'S TRUE! WELL, SHE'S A CENTAUR!
DOCTOR!
BLIMEY, WHO'S THIS, NOW?
EVERYBODY, MEET BROTHER DOMINIK AND HIS ROCKY ROBOTS!
OOH, BAND NAME!
I'M PROPER IMPRESSED, DOM! YOUR BOYS MAY NOT BE THE SHARPEST CUSTOMERS, BUT THEY'RE TOUGH! HOW'D YOU BUILD THEM?
I CARVED THE BRETHREN FROM THE STONE OF THIS CASTLE, DOCTOR. THEY ARE ANIMATED BY MY WILL...
THINK ON THAT AS THEY CRUSH YOUR BONES TO PASTE!
DO YOU THINK WE FEAR MERE MONKS, YOU BEARDY FOOL?
YOU BETTER FEAR THESE ONES, MATE, THEY'RE A LOT HARDER THAN THEY LOOK!
LISTEN TO THE MAN, TYCHO! RUN FOR IT!
JOHANNES AND DAGMAR ARE UP HERE, IN HER STUDY!
THIS IS THE ONLY EXIT, BY THE WAY, JUST THOUGHT I'D MENTION THAT...

HEY, BARONESS, I'VE GOT A COMPLAINT -- YOUR STAFF ARE THICK AS BRICKS!
AH, DOCTOR. THERE YOU ARE.
THANK YOU FOR SAVING ME THE TROUBLE OF FINDING YOU...
...KILLING YOU SHALL BE THE LEAST OF MY WORRIES TONIGHT!
RSSSHHHH!
DIE!
HEY, CAREFUL! IF I NEED A HAIRCUT, I'LL CALL VIDAL SASSOON!
WHY THE LONG FACE, DAGS? PLAN GOING PEAR-SHAPED? SHAME!
I GOT A MENTAL WHIFF OF WHATEVER'S DOWN IN YOUR CELLAR -- I THINK I'D BETTER STOP YOU RIGHT NOW...
SKREEEESH!
DO NOT BOTHER ME, BRAHE!
WHAA?!
THUNK!
THEY'RE RIGHT BEHIND US! LET'S GET THE DOOR BLOCKED!
AN EXCELLENT STRATAGEM, MY FRIENDS! I SHALL AID THE DOCTOR!
JOHANNES, COME ON!
WH-WHAT HAVE YOU DONE, YASMIN?!

SHOW YOURSELF!
YOU HAVE RUINED EVERYTHING, YOU LUNATIC!
WELL, YEAH, GUILTY AS CHARGED. I CAN MAKE A MESS ANYWHERE, ME...
HERE'S AN EXAMPLE...
KRAASSH!
AAAGH!
QUADRUPEDS HAVE A HARDER TIME GETTING UP THAN BIPEDS, BUT I'M SURE YOU KNOW THAT, RIGHT?
YOU DARE TO CONGRATULATE YOURSELF?
THANKS TO YOU, THIS WORLD IS DOOMED -- AND ALL FOR THE WORSHIP OF A MONSTER WHO CARES NOTHING FOR YOU!
WELL...
SORRY... WHAT?
ARE YOU SAYING... YOU WEREN'T TRYING TO RELEASE THAT CREATURE DOWNSTAIRS...?
OF COURSE NOT! YOU WERE!
NO, I WASN'T! I -- I THOUGHT...
OH, HECK...
"LISTEN, DAGMAR -- WHATEVER IT IS DOWN THERE IN THAT CAVERN -- WHATEVER'S BREAKING FREE..."

"... IT'S *NOTHING* TO DO WITH *ME!*"
NEXT: *MADNESS REIGNS!*

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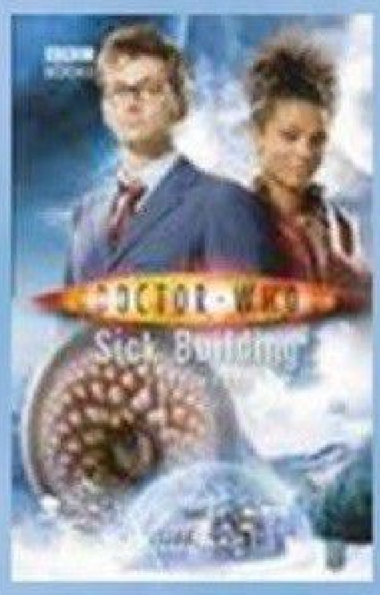

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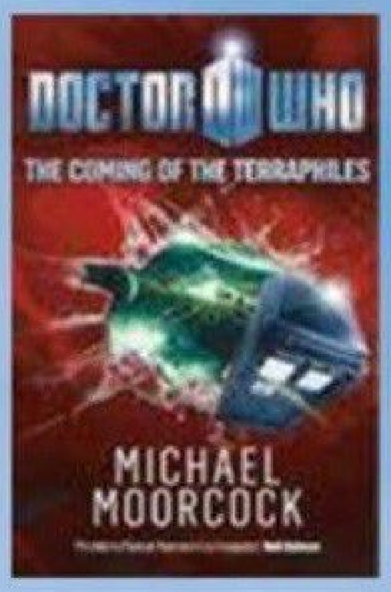

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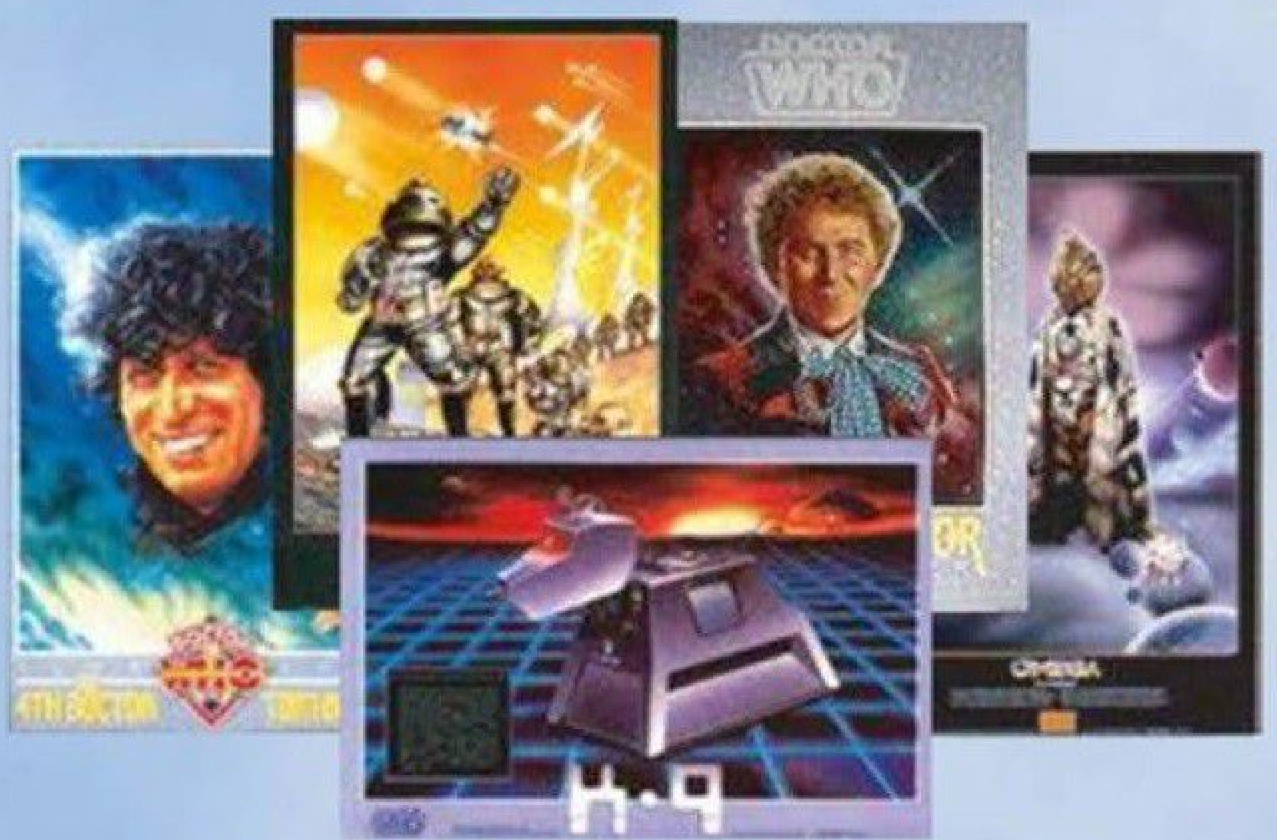

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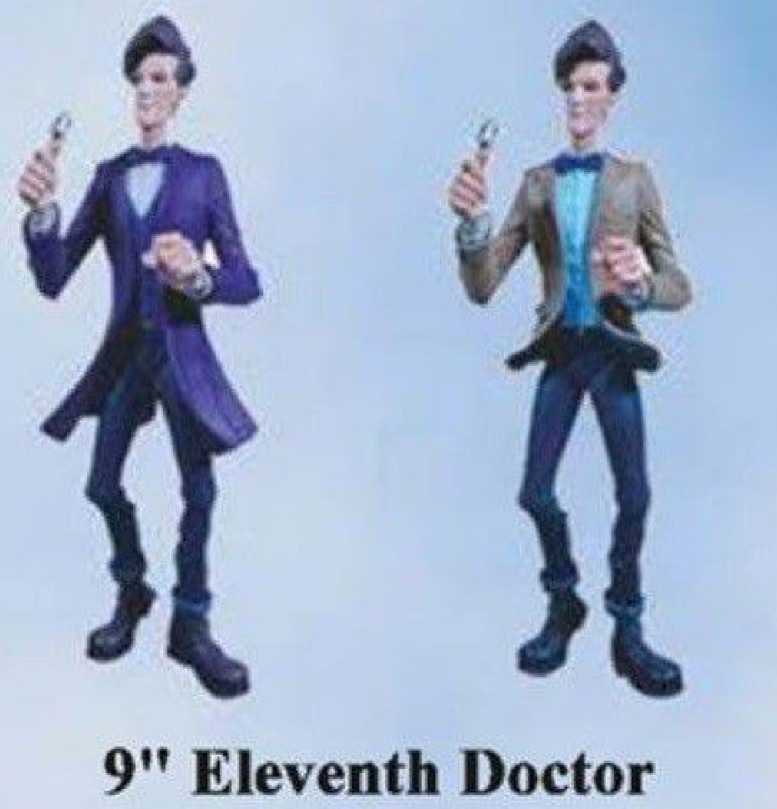

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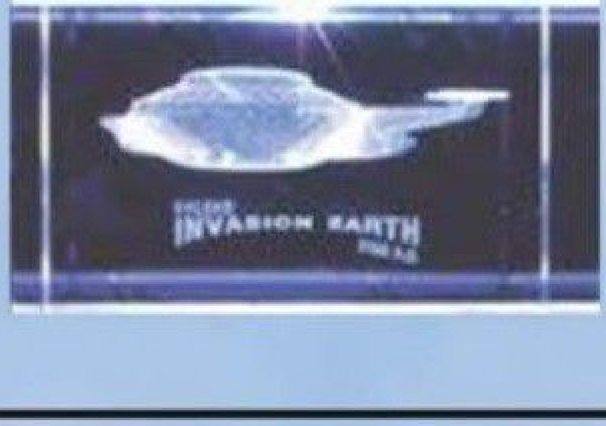

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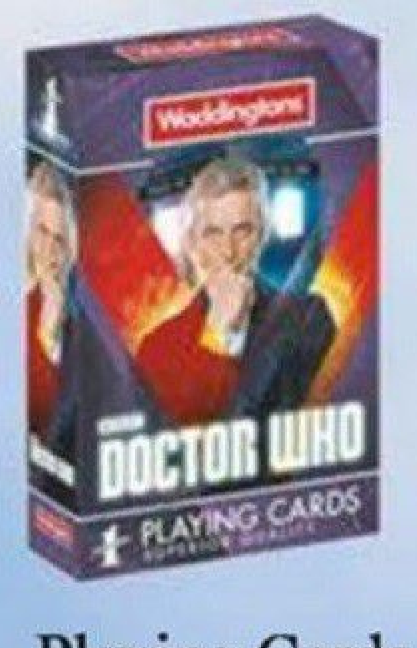

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The War Doctor's Companion

Athena Stamos went from cosplaying at conventions to being the Doctor's companion. Here's how...

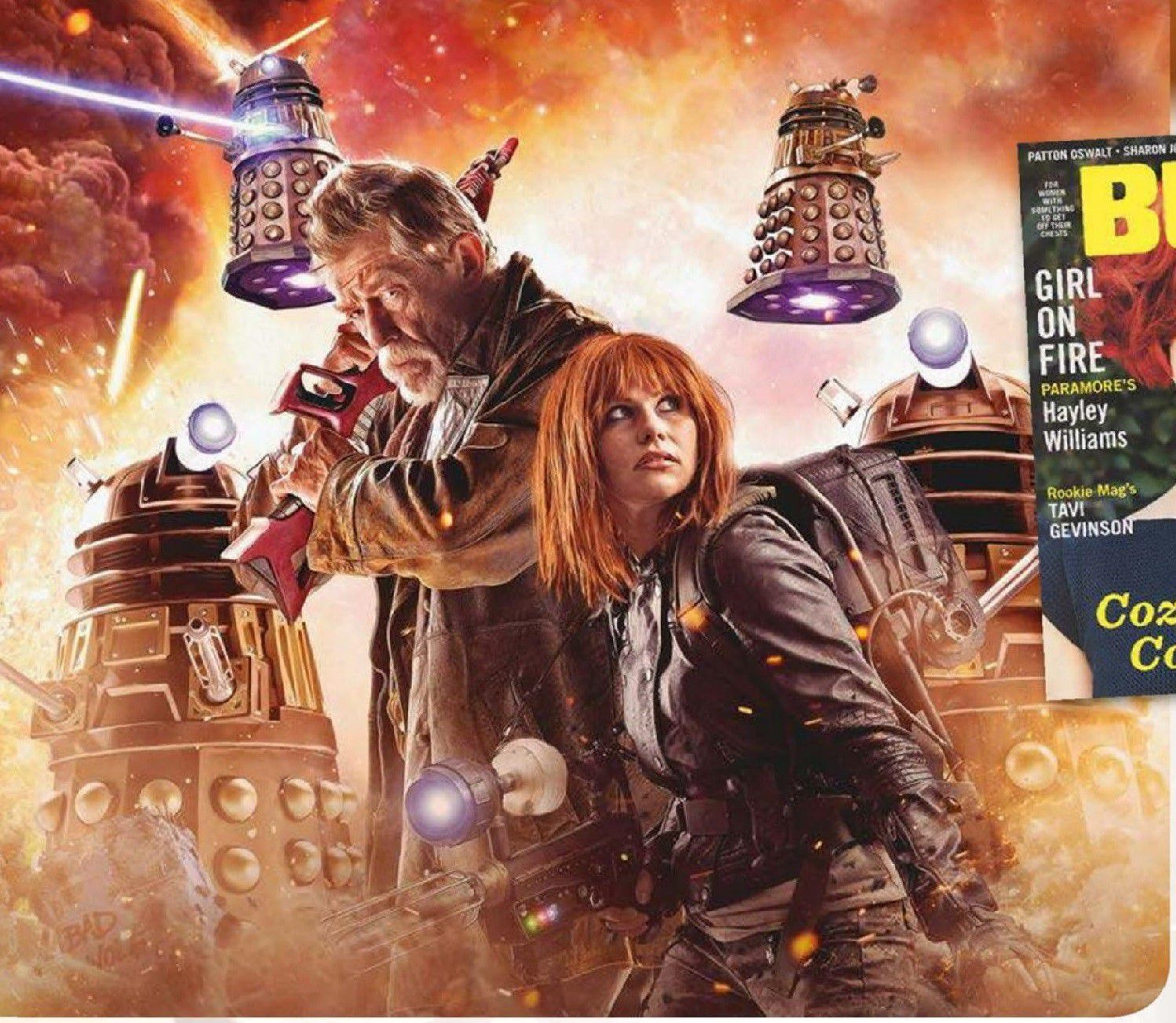
Feature by **PETER NOLAN**

Above: Athena Stamos as Cinder, the War Doctor's companion. Photo © Greg De Stefano.

First comes the appearance on TV of a new outfit and the desire to cosplay it, followed by the scramble of communication and research as people try to identify the shoes, the coat, the shirt, the everything. Then there's the drawing up of plans and schemes and timetables before getting distracted by some shiny new idea. Ultimately, there's the sweat and the tears (and occasional passing out from spray-paint fumes at 2.00am) once you realise the convention is only a week away. Finally, the bittersweet epilogue: the dreaded 'con crud', with every virus that was going round the venue attacking you simultaneously on the Monday morning.

But Athena Stamos is no regular cosplayer, and her cosplay experience has taken a different path. It's taken her from a lifelong love of dressing up, and all things creative, to a starring role on the cover of an officially licensed *Doctor Who* comic and even being a playable character in an official *Doctor Who* video game. It's an achievement so unlikely that aspiring to it wouldn't even occur to most fans. So how did it happen?

A *Doctor Who* fan from the age of four, when her mother plonked her in front of Tom Baker's adventures on PBS, Athena first began cosplaying during the so-called 'wilderness years' preceding the show's 21st-century revival. Originally



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Rookie Mag's TAVI GEVINSON

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Cozy, Sexy, Cool HAVE THE BEST HOLIDAYS EVER

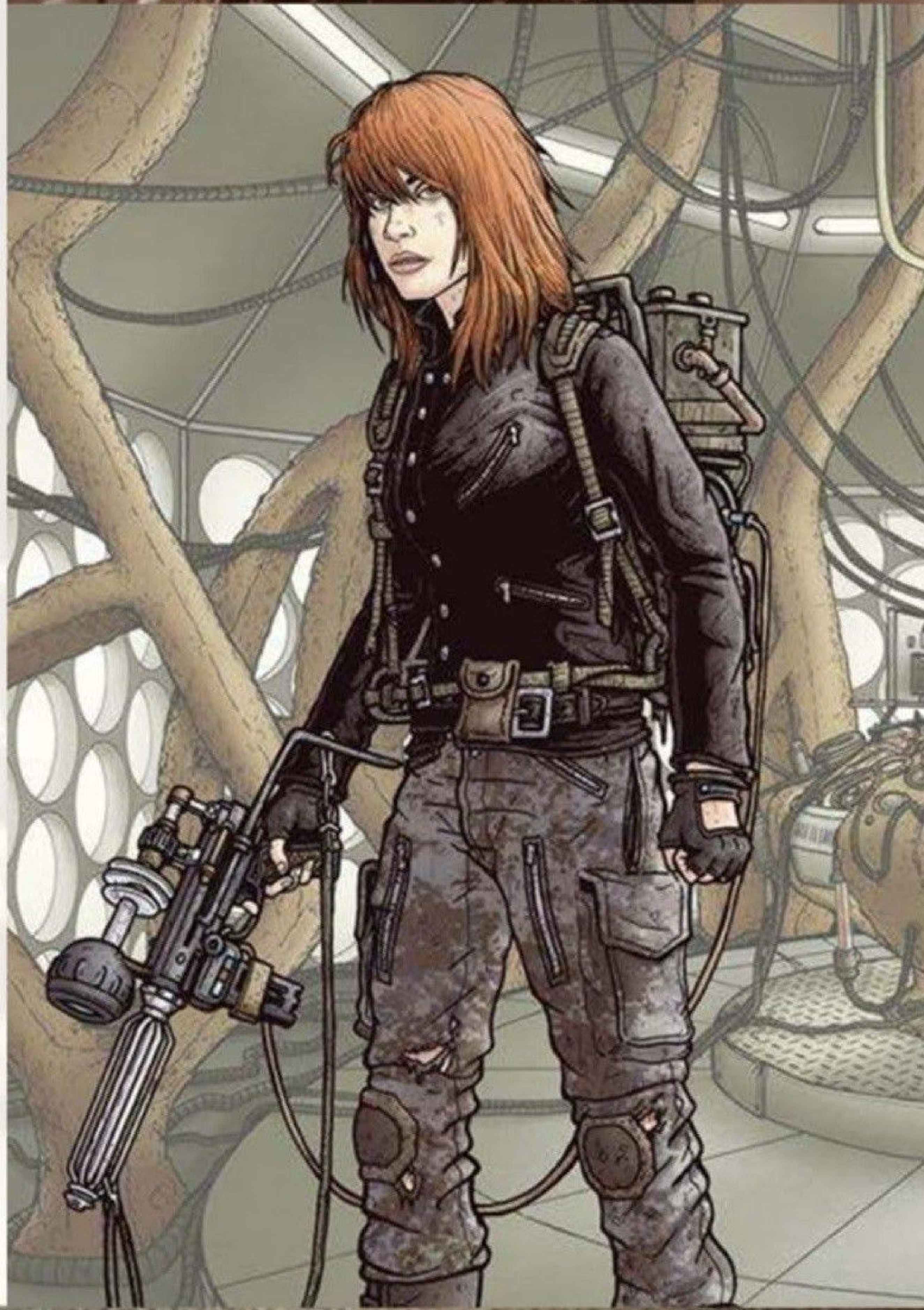
Far left: Art by Will Brooks, inspired by the novel *Engines of War*, featuring John Hurt as the War Doctor and Athena as Cinder.

Left: Cinder was partly based on musician Hayley Williams, pictured here on the cover of *Bust* magazine in 2013.

Bottom left: Athena's Cinder costume has a bespoke backpack. Photo © Greg De Stefano.

Below right: Cinder, armed and dangerous. Photo © Greg De Stefano.

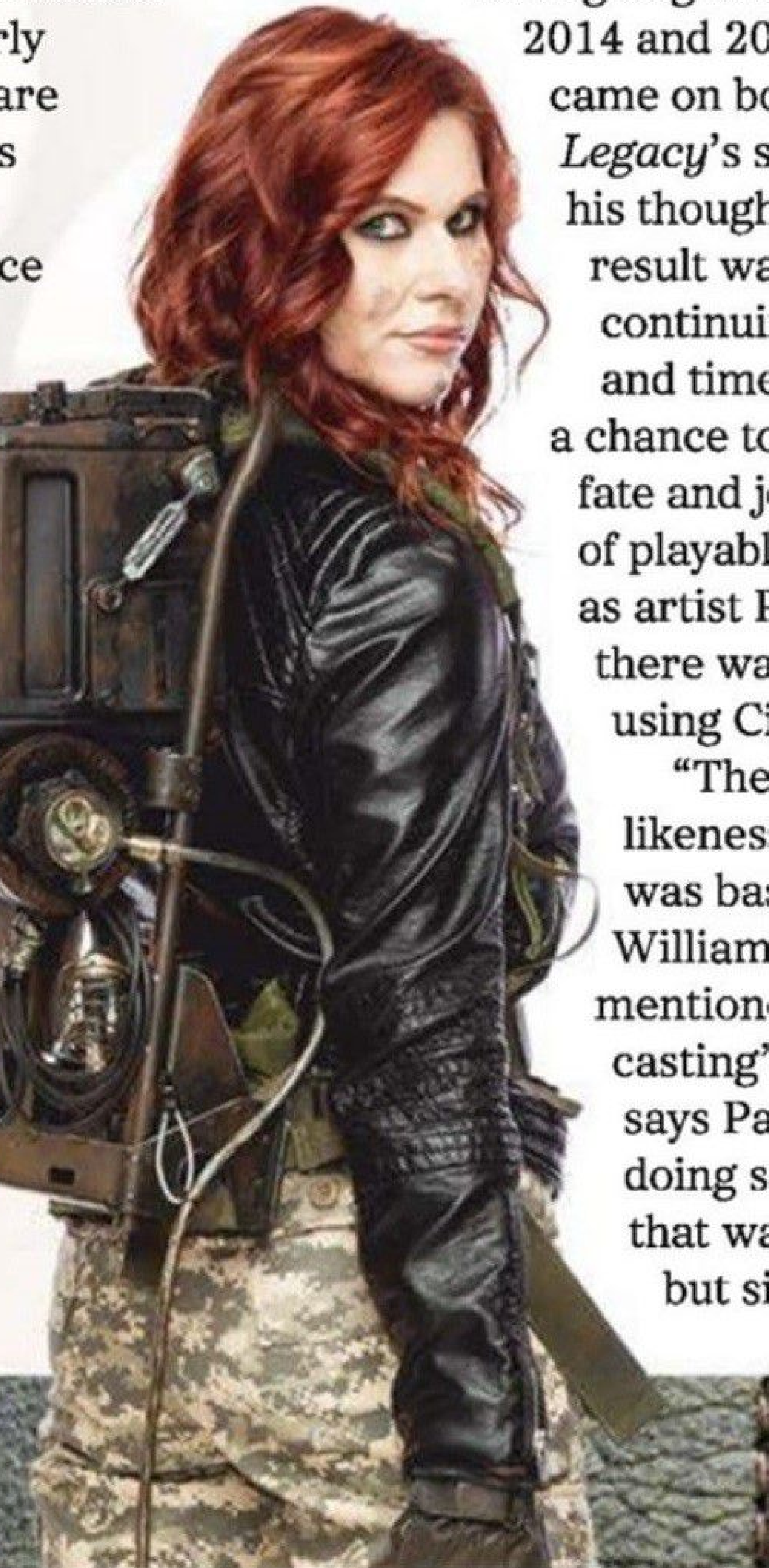
Bottom right: As she appeared in the game *Doctor Who: Legacy*. Art by Paul Hanley.



> **"There are fans who scour the planet for screen-accurate pieces. I'm not on that level; I cosplay for fun."** Athena Stamos

dressing as the Fourth Doctor's companion Leela, she quickly developed a love of fandom and a deep respect for the cosplay scene.

In fact, she tends to draw a humble line between her work and that of her fellow cosplayers. "There are fans who dedicate their time to hand-replicating costumes or scouring the planet for screen-accurate pieces," she says. "I'm not quite on that level. I just cosplay more casually, for fun." But she also emphasises the one thing that unifies all cosplayers in a sometimes overly competitive scene. "I think there are many different ways to dress up as your favourite character, and the cosplay community should embrace all creativity because there's clear passion for the thing we all love."



Following the 50th anniversary celebrations in 2013, things took a more unusual turn for Athena. With the introduction of John Hurt's War Doctor, we were suddenly presented with an entire incarnation of the Doctor about whom we knew almost nothing. Novelist George Mann moved to help plug that gap with his 2014 BBC Books novel *Engines of War*. The story recounted events leading up to the Doctor's final, fateful decision to declare "No more" and teamed him with a young human resistance fighter called Cinder. Mann's novel proved a massive hit, and the companion he'd created added a new, bittersweet element to the last days of the Time War.

At about the same time, Tiny Rebel launched *Doctor Who: Legacy*, the mobile game that had an ongoing narrative unfolding between 2014 and 2019. George Mann himself came on board to script one of *Legacy*'s subplots and, naturally, his thoughts turned to Cinder. The result was a storyline in which the continuing breakdown of space and time gave the War Doctor a chance to save Cinder from her fate and join the player's collection of playable characters. However, as artist Paul Hanley recalls, there was a slight problem with using Cinder.

"The one catch was that the likeness in my original drawing was based on the singer Hayley Williams, since George had mentioned that was his 'mental casting' while writing the book," says Paul. "That necessitated doing something for the game that was definitively *not* her, but similar. So basing it on→

Right: A portrait of Cinder in *Legacy* by Paul Hanley.

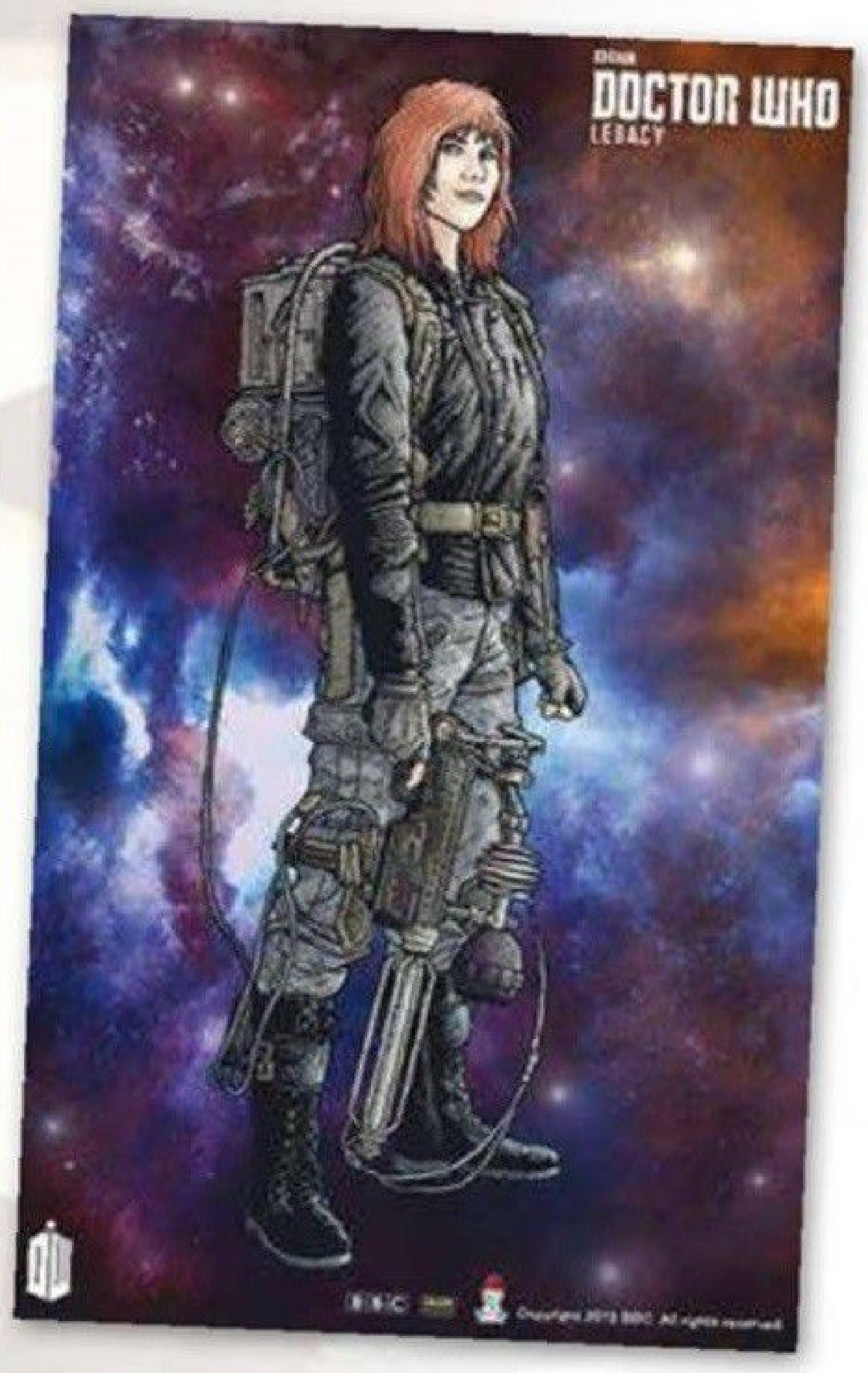
Below: An illustration by Paul Hanley and the photo he used as reference.

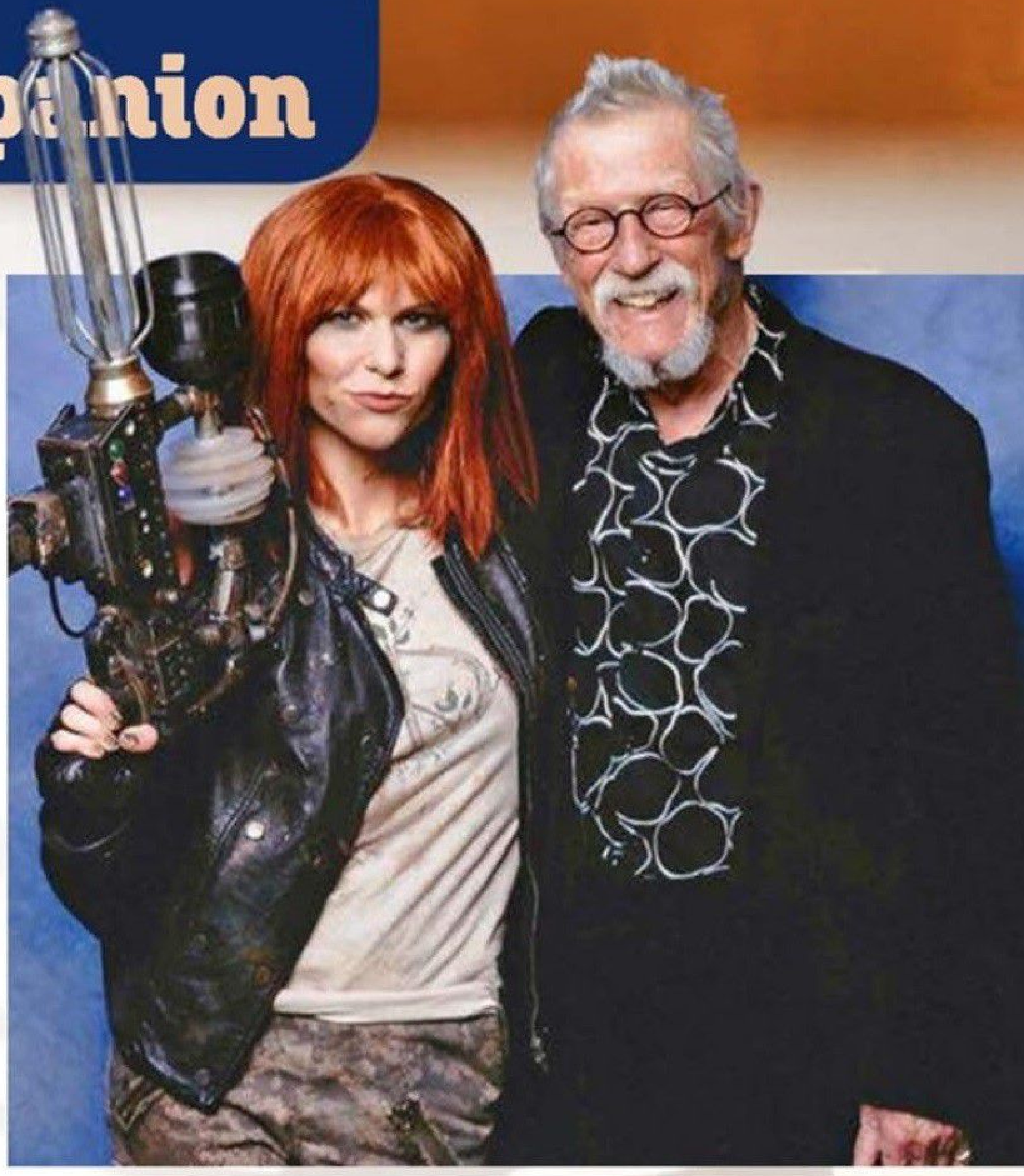
Far right: John Hurt meets Athena at LA's Gallifrey One convention in 2016.

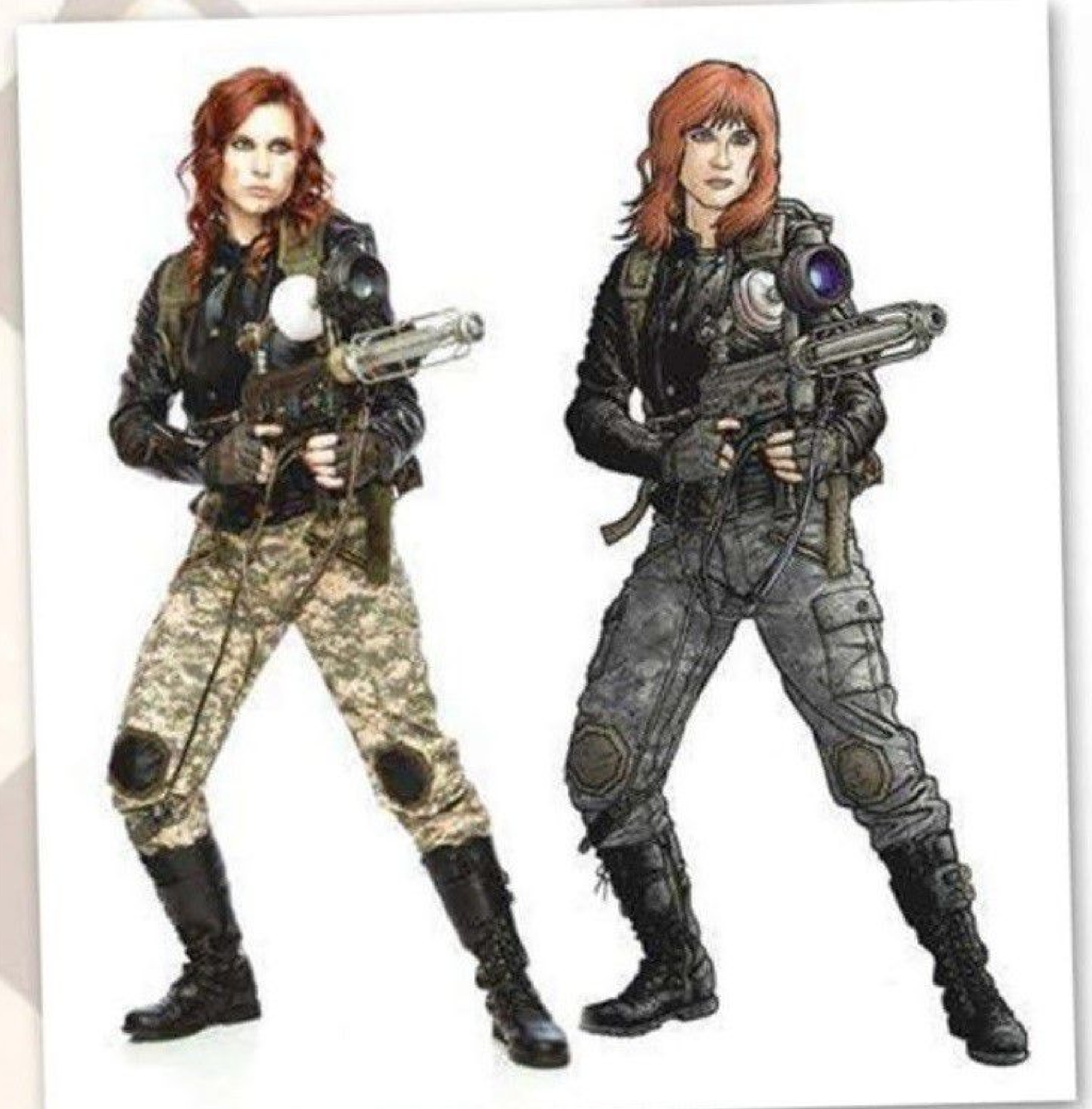
Bottom left: Athena with the Idiot's Lantern comedy troupe at Gallifrey One in 2019. Photo © Jon York.

Bottom centre: Athena recreates the reveal of Jodie Whittaker as the Doctor. Photo © Brad Hansen.

Bottom right: Brad Hansen's photograph for this Idiot's Lantern poster parodied the 1981 James Bond film *For Your Eyes Only*.







→ someone else who was OK with having their face used was the best way to go. Athena and I have a mutual friend, Brian Uiga, who had already shown her my art because of Cinder's resemblance to her. I asked if she'd like to be Cinder 'for real', and she was totally up for it."

"How could I pass up the chance to be the Doctor's companion?" exclaims Athena. For her, the appeal of becoming Cinder was "how fearless she really was, and how she was such an integral part of the War Doctor's story."

As Brian was a mechanical engineer he was perfectly placed to create an astonishing Dalek gun prop and power-pack, while Athena focused on obtaining and modifying the clothes to match Mann's description of Cinder in the book. The resulting photoshoot left Paul with what he describes as "amazing" photos to base his game art on. Before long the War Doctor and Cinder were reunited on mobile devices across the world as they battled the Daleks once more.

One of those most enthusiastic about Athena stepping into Cinder's black boots was the character's original creator, George Mann. "As a writer you always dream that someone might one day cosplay as one of your creations," he says. "But this was so much more. Athena became the definitive look of Cinder, and since then I've seen a host of fan art, tributes, and montage book covers featuring her. Cinder's got a life of her own now, beyond anything I could have wished for."

But the supreme endorsement came from the Doctor himself, when John Hurt attended the Gallifrey One convention. Hurt declared himself delighted to finally meet "*my* companion!" – and, in addition to signing Will Brooks' photo art print of the Doctor and Cinder for Athena, he had her sign one for him to keep as well.

As Paul sums up, "This was something that began as basically a piece of fan art, and I'm still blown away at how far it went."

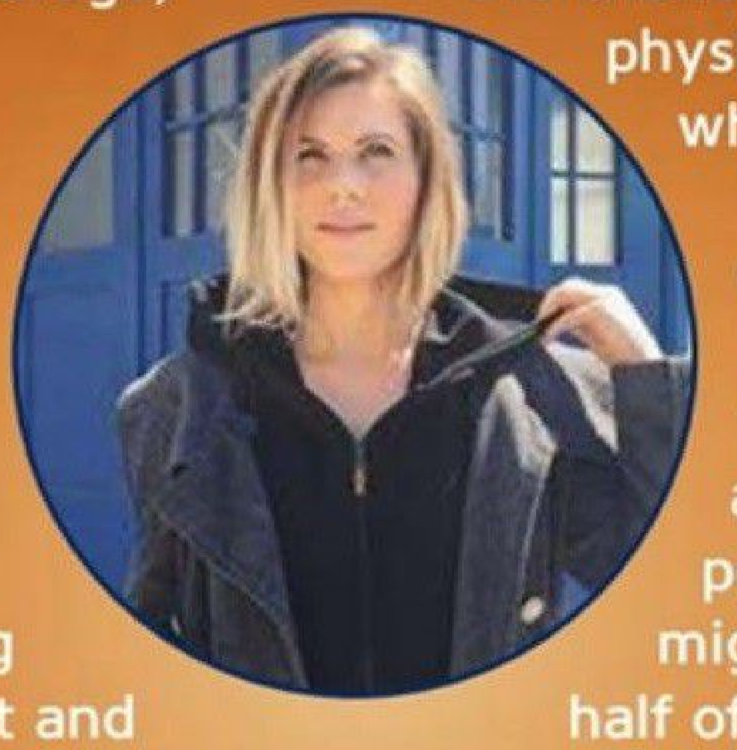
Cinder, again based on Athena's likeness, would later cameo in Titan Comics' *Doctor Who* series. Better still, Titan then came to Athena with the proposal for her most exciting project yet. With the television debut of Jodie Whittaker's Doctor drawing ever closer, Titan was preparing to launch its *Doctor Who: The Thirteenth Doctor* comic with an ambitious idea – 13 variant covers, each one celebrating a different art style or aspect of fan creativity, and each one, like the script and art inside the comic, by an all-female team. And one of them, it was decided, would be devoted to cosplay.

Clever Idiots

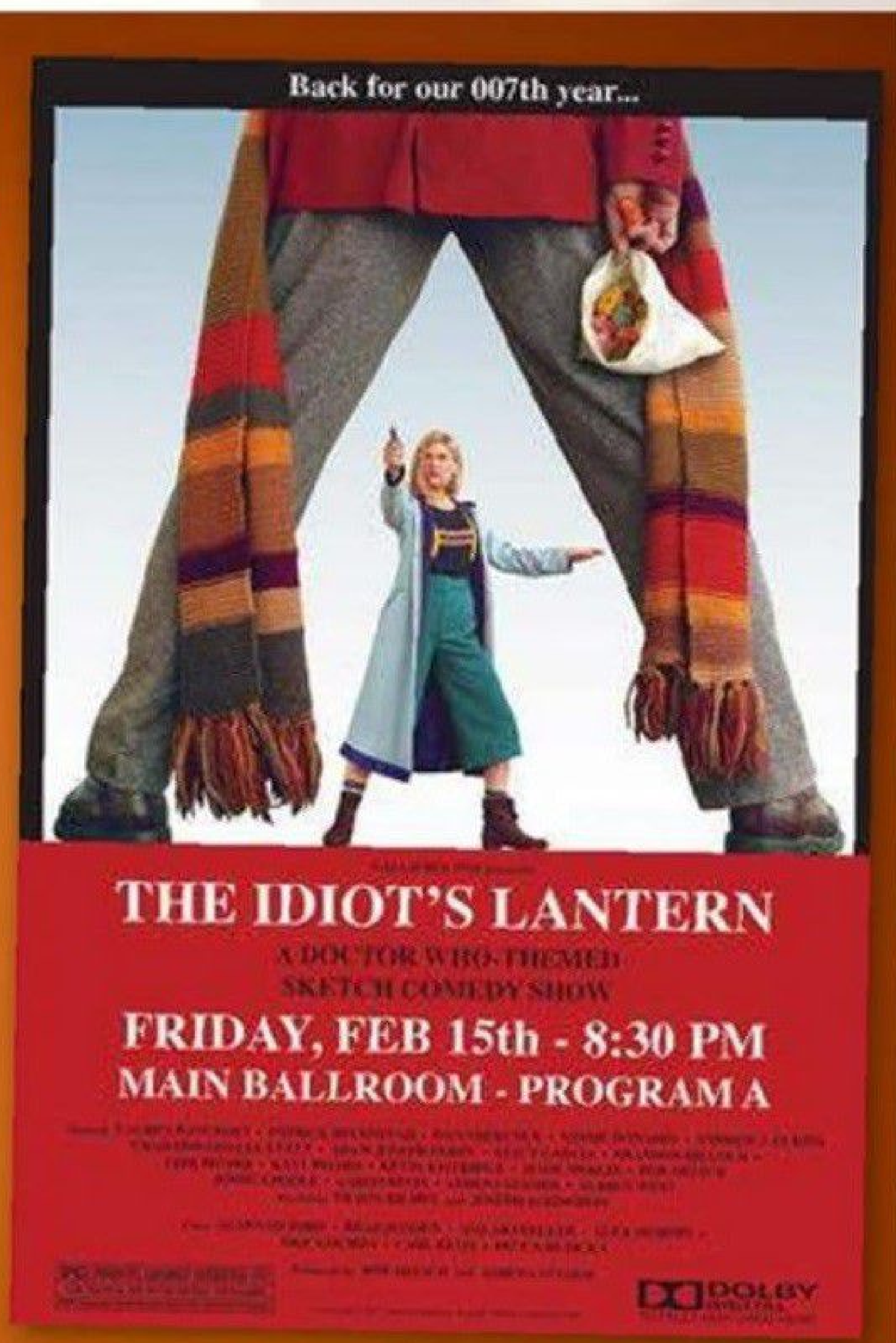
The Idiot's Lantern cosplay comedy troupe (see *youtube.com/user/drembelwedge*), beloved for their mixture of razor-sharp wit and encyclopaedic knowledge of *Doctor Who*, started out in 2013.

Athena first became involved when she acted as producer on the parody video *The Doctor Games* (see *tinyurl.com/Hunger-Who*). Many of the members of Idiot's Lantern, including world-class cosplayers like Bob Mitsch and Kevin Kittridge, were involved with that project too, prompting her invitation to join.

Her production experience helped with the hundreds of hours of work involved in managing the show's large cast and frequent costume changes. Of all the sketches they've done so far, Athena has one particular favourite. "*Inside Doctors* was like the Pixar movie *Inside Out*," she explains, "only with various previous incarnations of the Doctor battling inside the freshly regenerated Thirteenth Doctor's head. It gave me the chance to do a lot of physical comedy, which I loved."



One of the joys of the show is that, even though only a few thousand people in the world might get the gags, half of them are in the same room at the same time. Athena points out, however, that "There's still pressure to make sure our audience is laughing and not leaving for the bar! Everyone has a different sense of humour, and are fans of different eras, so we try to include something for everyone. So far I think we've been successful.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"Hearing that wall of sound, if you get it right and the entire main-stage auditorium is laughing or cheering you on, never gets old!"

Having chatted with Athena in her Thirteenth Doctor cosplay at a convention, Titan Comics' brand manager Chris Thompson immediately thought of her for the cover. She stresses that the subsequent photoshoot was very much a team effort. "Because one of the goals of Titan was to have the 13 cover variations created by women, I followed suit with my photoshoot fam. Photographer Shannon Cottrell was able to squeeze me into her busy schedule, Jessica Mills did my make-up and wig styling, and Lauren Elisabeth shot behind-the-scenes photos."

Having taken a few hundred pictures with various expressions and poses, they all agreed that one in particular stood out. "It was one of me leaping into the air off an apple box. Shannon had caught the perfect moment just after the peak of the jump, and I was quite relaxed at that moment. I figured it could work well with an outer space/TARDIS background, so we sent it to Titan, who approved it! Titan's editor, Andrew James, whipped up the final product that you see on issue 1. I was blown away!"

But the most difficult part of the process proved to the space between the photoshoot and publication. "It was incredibly hard to keep it a secret!" says Athena. "The person I had the hardest time keeping it from was Chad Evett, who made my Thirteenth Doctor coat. I knew he would be over the moon when he found out."

Steadily, however, the news started to spread among Athena's friends in fandom.

> **"Shannon had caught the perfect moment just after the peak of the jump... I figured it could work well with an outer space background."** Athena Stamos

"There was a preview of the covers at the San Diego Comic-Con that caused little rumblings, but the cat fully jumped out of the bag when [comic-book catalogue] *Diamond Previews* was published and a flood of social media tags began. It was such a gift to see and hear so many people enjoying it."

That photography session went on to live a second life. One great truth of *Doctor Who* is that the demand for images on books, magazines and comics far outstrips the supply of available promotional photos. So Athena has proven "a lifesaver", in the words of cover artist Will Brooks, in cases such as this month's Free Comic Book Day release, where photos of Athena and Jodie Whittaker were combined to create an apparently brand-new Thirteenth Doctor cover shot.

Despite all these extraordinary highlights, Athena still lives that same cycle of invention, creation and conventions as the rest of us, with her next project being a Jo Grant cosplay. After all, as she happily puts it: "I really just love dressing up!" **DWM**

Above left: Jessica Mills styles Athena's hair. Photo © Lauren Elisabeth.

Above right: Shannon Cottrell photographs Athena as the Thirteenth Doctor for Titan Comics. Photo © Lauren Elisabeth.

Below left: Titan Comics' *The Thirteenth Doctor*.

Below centre: Athena signs copies of the comic at a convention.

Below right: In character as the Doctor. Photo © Shannon Cottrell.

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TITAN COMICS
DOCTOR WHO

Exploring the hidden depths of *Doctor Who*'s greatest stories...

Nightmare of Eden

The Doctor and Romana discover that the planet Eden is far from being a paradise...

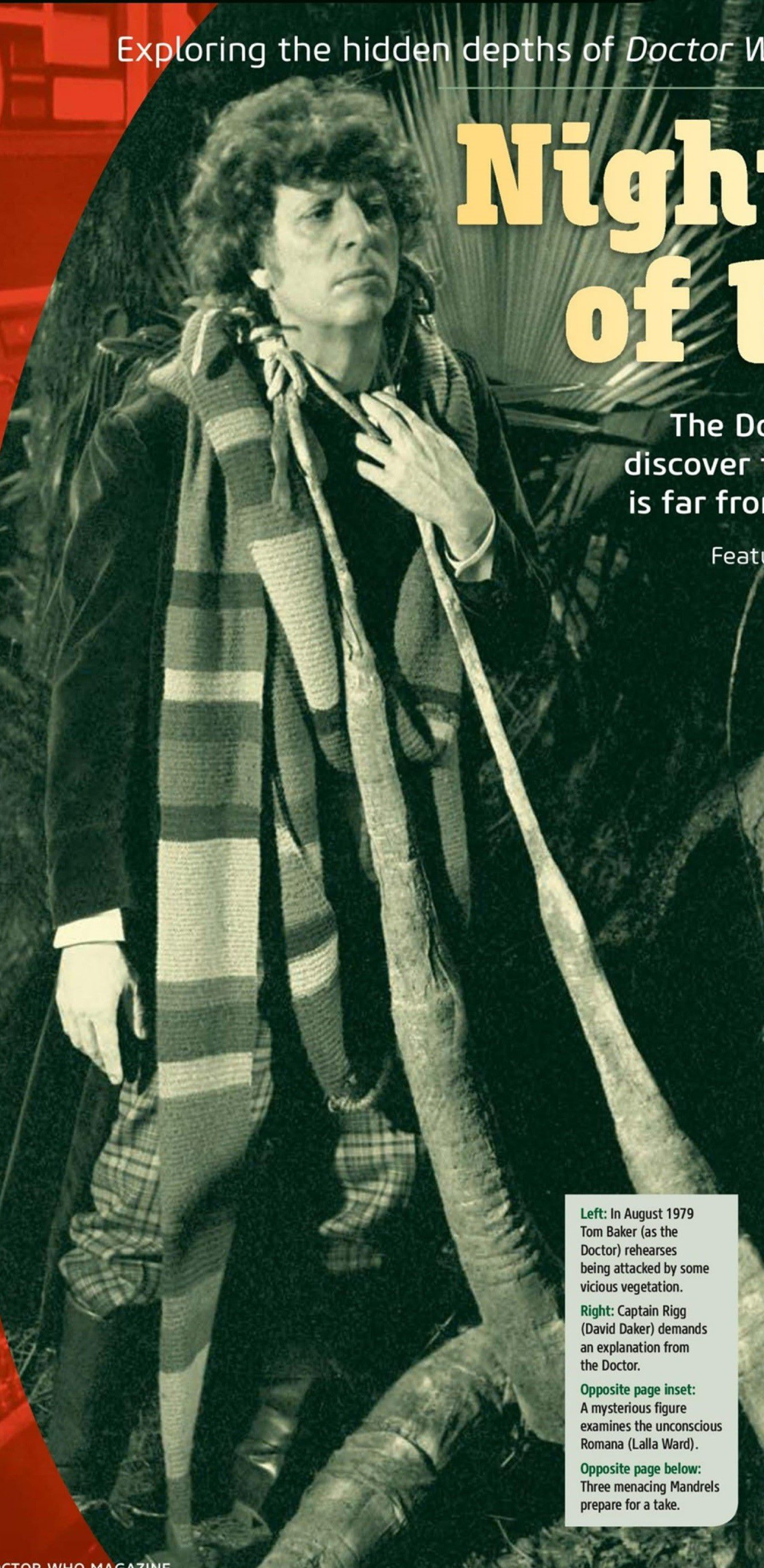
Feature by **ALAN BARNES**

"Nothing's inexplicable," the Doctor tells beleaguered space captain Rigg at the start of Part Two of *Nightmare of Eden*.

"Then explain it!" counters Rigg – not unreasonably, given that he's just seen a glowing-eyed horror emerge from the infrastructure of his recently collided cruise liner.

How, though, to explain certain aspects of *Nightmare of Eden* itself? It is, after all, notorious for those less-than-impressive monsters, for the fact that its director jumped ship (or was pushed) towards the end of production, but above all, perhaps, for that extraordinary moment towards the end of Part Four when the unseen Doctor, concealed by quivering foliage, cries out as he wrestles with a number of those underwhelming monsters: "Oh, my fingers! My arms! My legs! My everything!"

The Mandrels themselves, all frills and claws and strangely stumpy legs, are easy to account for. They weren't meant to look like that, for a start. Writer Bob Baker's stage directions for the Part One cliffhanger described "a blue mist, out of which lurches a Mandrel, a slimy mud creature from the



Left: In August 1979 Tom Baker (as the Doctor) rehearses being attacked by some vicious vegetation.

Right: Captain Rigg (David Daker) demands an explanation from the Doctor.

Opposite page inset: A mysterious figure examines the unconscious Romana (Lalla Ward).

Opposite page below: Three menacing Mandrels prepare for a take.

swamps of Eden...” Early in Part Three, another Mandrel was supposed to be seen emerging from its marshy habitat, “dripping with slimy mud”. In some exo-universe, then, the Mandrels might have ended up looking not entirely unlike the Marshmen from the following year’s *Full Circle* (1980) – which, ironically enough, were originally conceived as horrible human-ish cavemen. (See **Doctor Who Magazine** 535.)

They weren’t meant to lumber blindly towards their victims, claws outstretched, either. At one stage, they had stinging tendrils to lash out with – perhaps not unlike the whip-like tendrils wielded by the lumpy Axon monsters in *The Claws of Axos* (1971; by Bob Baker and Dave Martin). At one point in Part Two, for instance, at rehearsal script stage: “K9 is being probed by Mandrels... a tendril moves towards him, then another, and another.”

Similarly, in Part Four, Azurian exciseman Costa nearly came a cropper when, having helped herd the marauding Mandrels back into the CET projection they came from, he relaxed too soon – whereupon a Mandrel tendril shot out from the depths of Eden’s jungle and wrapped itself around his neck, causing him to fall screaming. His colleague Fisk rushed over, “blasting away at the Mandrel” – which promptly released the now-unconscious Costa. “He’s badly stung,” said Fisk – and so undercover agent Stott handed over one of the capsules we’d previously seen him drop into the mouth of the unconscious Romana (early in Part Two, after she’d been stung by a moth, another example of Eden’s toxic fauna). “It’ll help his body to fight the poison,” explained Stott.

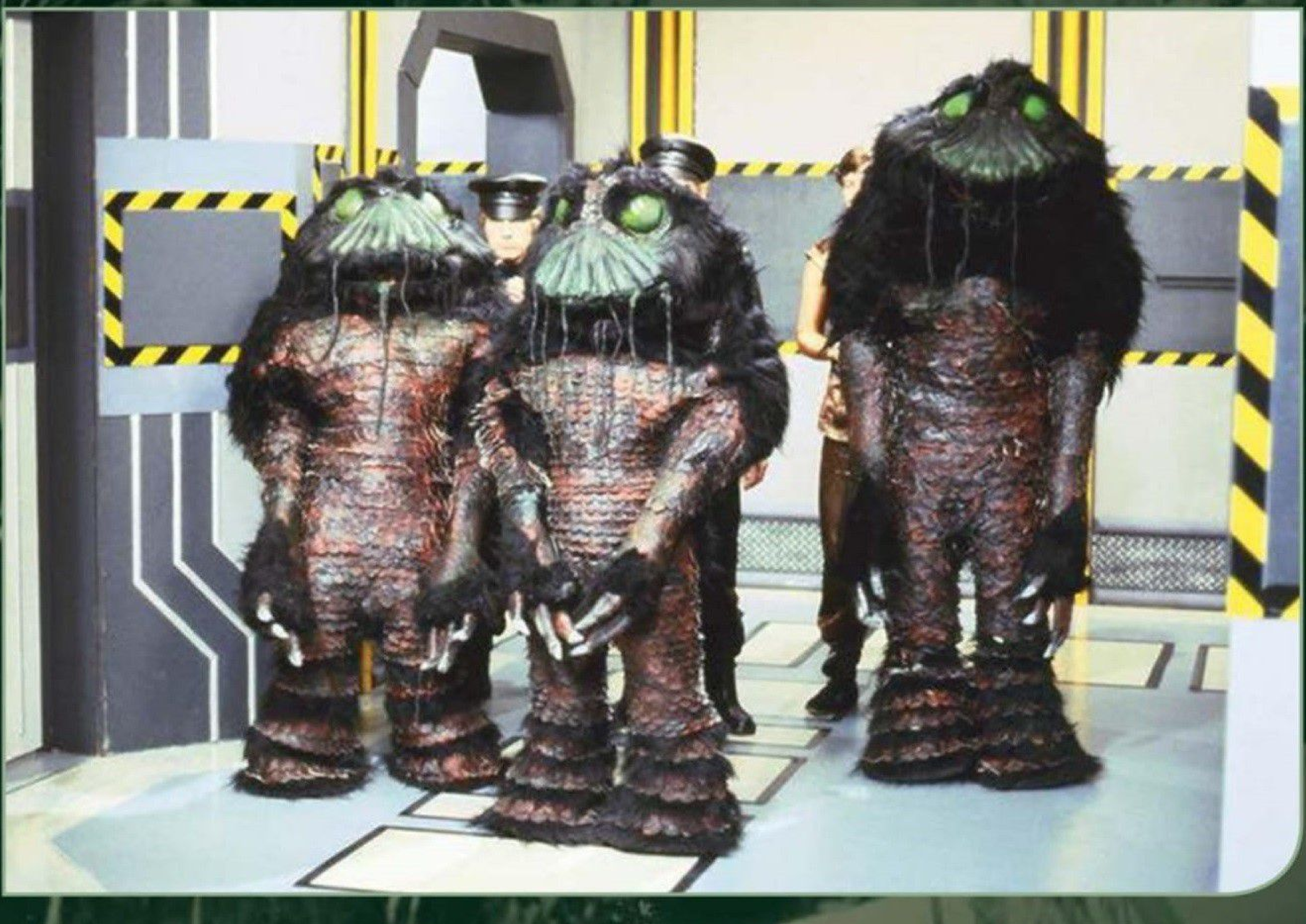
But to show probing tendrils, and/or tendrils shooting out and wrapping themselves around the necks of hapless Customs men, would have required pauses in recording to set up so-called ‘insert shots’. *Nightmare of Eden* was a technically complex production as it stood, packed full of highly sophisticated (for 1979) video effects. Monsters with claws might, perhaps, have seemed like much less hassle.

And what was the Doctor doing, while those others were herding the Mandrels? Simply standing by, ready to turn the CET machine off as soon as the last of the monsters had gone back into the jungle they came from – which is exactly what he did, to “Huge sighs of relief.” How did we get from there to “My arms! My legs! My everything!”? We can’t say for sure, but here’s a theory. In the rehearsal draft, Romana wasn’t even mentioned – so what if, during rehearsals, *someone* suggested that simply wasn’t on... and someone *else* suggested that Romana could be the one to turn the CET machine off. Except then the Doctor would need something else to do... so what if he instead led the Mandrels, Pied Piper-like, into the projection?

If so, it must have seemed like a good idea at the time. Written into the camera script, then, we read: “Doctor goes into Eden pursued by Mandrels. Eventually there is silence + nothing to be seen. A Mandrel behind him makes him jump through the screen...”

Still no “My arms! My legs! My everything!” But perhaps someone thought that ‘silence’ needed filling – in post-production, even...?

Everything’s explicable. Well, almost. The decision to give villainous astro-zoologist Tryst a pseudo-Germanic accent defies even *The Fact of Fiction*’s analysis... *ja*? →

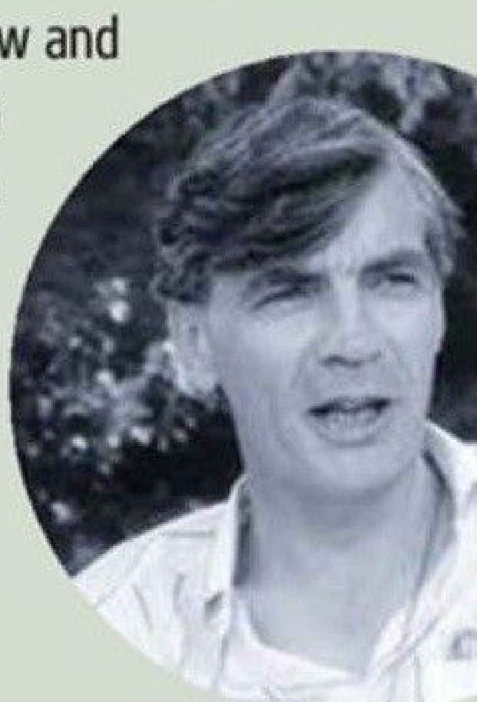


Essential INFO

▸▸ Plane-bombing drama *Airport* (1970) and upturned-boat thriller *The Poseidon Adventure* (1972) helped kick off the 1970s ‘disaster movies’ vogue – a trend that writer Bob Baker acknowledged with *Nightmare of Eden*, his first (and only) solo flight on *Doctor Who* following the friendly dissolution of his partnership with Dave Martin. Its drug-smuggling subplot broke new ground for the series – with the second syllable of the name of the fictional narcotic ‘Vraxoin’ seeming to suggest ‘heroin’. Until rehearsals, however, this was ‘XYP’, “known colloquially as ‘Zip’” – until Lalla Ward (Romana) suggested that ‘Zip’ made the stuff sound cool.

▸▸ To save money, a location filming allocation for this, the fourth story in the 1979-80 season, was surrendered early – meaning the serial would now be made entirely within the BBC Television Centre studios (including, unusually, its extensive model work). The serial was recorded over two three-day studio sessions: bridge, lounge, luggage section and Eden jungle scenes, plus model shots, were mounted between Sunday 12 and Tuesday 14 August; everything else was taped between Sunday 26 and Tuesday 28 August.

▸▸ BBC drama veteran Alan Bromly (1915-95) – a producer and director since 1951, previously responsible for *The Time Warrior* (1973-74) – was assigned to the production. According to multiple accounts, his old school methods and pernickety manner alienated him from crew and cast members alike, not least leading man Tom Baker. By the final recording day, the atmosphere had become so poisonous that Bromly left the production – by mutual agreement, reportedly – before the evening recording. Producer Graham Williams directed the last few, mostly corridor-set scenes (including the Part One cliffhanger and scenes set at the TARDIS’ landing site). Bromly never worked at the BBC again, and never directed again after four episodes of Granada’s *Coronation Street*, shown early the following year.



▸▸ *Nightmare of Eden* ranked 190th (out of 241) in **DWM**’s ‘First 50 Years’ poll of 2014.

Top inset: Writer Bob Baker in 1990.

Above centre: The *Empress* collides with the smaller *Hecate*.

Above inset: Producer Graham Williams.

Photo © Paula Bentham.

PART ONE

FIRST BROADCAST: 24 November 1979

Disaster! Exiting warp near planet Azure, the interstellar cruise liner* Empress *collides with the smaller* Hecate *– causing the ships to become fused together...

03m 30s The TARDIS has brought the Doctor (Tom Baker), Romana (Lalla Ward) and K9 (voiced by David Brierley) aboard the *Empress*, close to an interface – an unstable point where the two ships overlap one another. The TARDIS' exterior appears to have become covered in white dust since leaving the verdant world of Chloris in *The Creature from the Pit* (1979): chalk marks left over from a recent greetings card shoot, in fact!

04m 13s Beside the airlock, the time travellers see the *Hecate*'s pilot heading towards the bridge. This is Dymond (Geoffrey Bateman) – whom the Doctor originally speculated was "The third party I should think – anxious to get down to business with the captain." Also on director Alan Bromly's shortlist for Dymond was an actor with whom he'd worked on two episodes of *Coronation Street* the year before: Don Henderson, later Gavrok in *Delta and the Bannermen* (1987).

05m 00s Rigg (David Daker), captain of the *Empress*, is rowing with Dymond when the Doctor interrupts their mutual blamestorm, saying the accident was "knock for knock" – an insurance term which just happened to provide the title of a recent episode of the BBC detective series *Shoestring*... an episode also written by Bob Baker (first broadcast 7 October 1979).

Also considered for Rigg: Tony Caunter – who'd appeared in both *The Crusade* (1965) and *Colony in Space* (1971) and would later turn up in *Enlightenment* (1983).

The Doctor claims to represent "Galactic – Insurance and Salvage" – originally 'Cosmos' but altered to avoid confusion with a real-life tour operator. "Salvage, you say?" queries Rigg. In the rehearsal script (dated 21 June 1979) he added, not unreasonably: "You got here very quickly."

The ships can be separated if they can "recur... recreate identical circumstances," reckons the Doctor – a rare example of Tom Baker stumbling over a line (written to be delivered in unison with Romana, in fact).

08m 06s The Doctor and K9 have followed the *Empress*' erratic navigator Secker (Stephen Jenn) into a luggage section – described as "dimly lit... full of small compartments like safe deposit boxes". Alan Bromly chose to disregard the scripted instruction to show the early part of this scene from the Doctor's POV (point of view). We were supposed to watch through the Doctor's eyes as Secker opened one of those boxes – not a filing cabinet, as seen on screen – and was lit up by a light from within.

K9 determines that a phial taken from within Secker's luggage cabinet contains elements of Xylophilin – source of the addictive drug Vraxoin.

09m 38s In the lounge, 'astro-zoologist' Tryst (Lewis Fiander) tells Romana how the government used to fund him – until the "galactic recession". In autumn 1979, the UK was about to enter its own economic recession (defined as two successive quarters of negative growth) – lasting until the first quarter of 1981.

Also considered for Tryst: Jack Shepherd, then best known as the eponymous Labour MP in the ITV drama series *Bill Brand* (1976). Probably, though, he wouldn't have given him a pseudo-Germanic accent, which appears to have been Australian-born Lewis Fiander's own idea.

10m 00s Tryst demonstrates his invention, the Continuous Event "Transmuder" – well, that's how he says it! – which projects images of worlds he's visited. Three of the CET projections were unused film originally shot for the Gerry Anderson sci-fi series *Space: 1999* – the first, Bros, having once been planet Retha in the episode *The Full Circle* (1975).

Tryst's assistant Della (Jennifer Lonsdale) explains how live specimens of alien flora and fauna are converted into electromagnetic signals and stored on an 'event crystal' inside the CET (until a late stage, the specimens were said to be stored on tape). Presumably Tryst's researches are outside the spatial or temporal purview of the Interstellar Ecology Commission, an organisation that "expressly forbids the transference of zoological specimens between planets" – at least, according to *Carnival of Monsters* (1973). There, the law applied to the Miniscope operated by the showman Vorg (Leslie Dwyer) – which also projected images of miniaturised creatures and environments physically held inside its workings...

15m 31s Alone, Romana reactivates the CET – projecting bizarre planet Ranx, originally bizarre Piri from the *Space: 1999* episode *Guardian of Piri* (1975), then barren planet Gidi, originally barren Terra Nova from *Matter of Life and Death* (also 1975), and finally, Eden – where Tryst's expedition lost a crew member. It's true that, on the face of it, Tryst has only visited planets with names short enough to fit on the dial of his CET – others being Zil, Vij, Darp and Lvan – but who's to say that (excluding Eden) some or all of these can't be abbreviations of longer names?

17m 49s Something inside one of the overlapping 'blurred zones' has clawed Secker's face – and before he and Rigg take the mortally wounded navigator to the sickbay, the Doctor orders K9 to see if he can find anything inside the interface. Moments after K9 goes in, however, he (literally) reverses back out, saying:

SERIAL KILLER?

Examining the specimen-catching CET in Part One, the Doctor recalls a Professor Stein, who once toyed with a similar invention. Tryst claims that Stein was his friend and mentor: "We worked on this idea together before he died..."

The Fact of Fiction finds it strange that the Doctor can recall Stein's name, but not Tryst's, in connection with the CET – especially if they worked on it together. Eventually, we'll learn that Tryst tried to murder fellow Eden expedition member Stott... so is it possible that Tryst was instrumental, too, in hastening the demise of the late Stein?

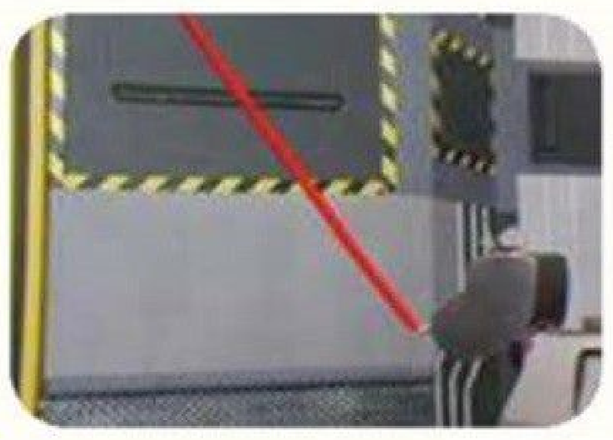
Clearly, the Doctor doesn't approve of the application Tryst has put the machine to, suggesting they chat later about the "notion" (as scripted, "ethics") of "capturing alien species for your own private zoo."

So who's to say that Stein wasn't equally disapproving of Tryst's intentions for the CET... and that his disapproval cost him his life?

Right: Tryst (Lewis Fiander) discusses his CET machine with the Doctor.

“Sensors will not function in the environment, Master” (despite his master having already departed). Which seems, on the face of it, entirely pointless – but the scene’s closing beat was lost. Originally, K9 turned about and moved off, whereupon: “We see a very vague shape in the mist. Nothing clear just a suggestion of a presence...” That presence was a monster – an insert shot of a “Mandrel in smoke...” (Why this shot was dropped is unknown, but perhaps it gave away too much of the monster, too soon?)

Back in the luggage section, the Doctor finds Secker’s stash missing – and is stunned by a mystery man in passenger’s overalls, who takes the Vrax from his pocket.



22m 25s While Romana goes to “take care” of the unstable CET, Rigg points out the best place for K9 to cut through to the power unit – easy enough to identify, because the pre-cut outline of the hole is painfully visible! “The aperture will be 4.63 square metres,” K9 specified, in material trimmed in post-production.

K9 “beat me at chess, once,” the Doctor tells Rigg – meaning, perhaps, that the Time Lord eventually conceded the match he was seen to be losing at the start of *The Androids of Tara* (1978). As scripted, it was implied that this was in fact a regular occurrence: “He beats me at chess...” [sic] said the Doctor – showing “Mock anger”.

22m 53s A video-effected *something* flies out of the reactivated Eden projection and onto Romana’s neck, causing her to collapse. As originally conceived, Romana was enveloped by mist swirling out of the projection – think 1970s-era *Top of the Pops* dry ice, perhaps – whereupon a “moth-like creature with iridescent wings” flew out and stung her on the neck. In his 1980 Target Books novelisation, Terrance Dicks names this “jewelled insect” a “somno-moth” – which, according to Della, “renders its victims unconscious with a mild narcotic, then takes a drop or two of blood. Harmless really, more of a nuisance than anything else...”

23m 21s The Doctor helps Rigg lift the wall section cut by K9 – despite its having been visibly red-hot just moments before – and...

PART TWO
FIRST BROADCAST: 1 December 1979

A green-eyed monster looms out of the hole in the wall, flailing its claws!

01m 20s In the rehearsal version, Rigg was “slashed on the arm by the Mandrel” – seemingly without consequence. Pulling Rigg away from the monster’s “second swing”, the Doctor ordered K9 to fire: “But don’t kill it!”

Then: as the Doctor replaces the cut wall section, ready for K9 to reseal it, a helping hand can be seen at the foot of the hole...

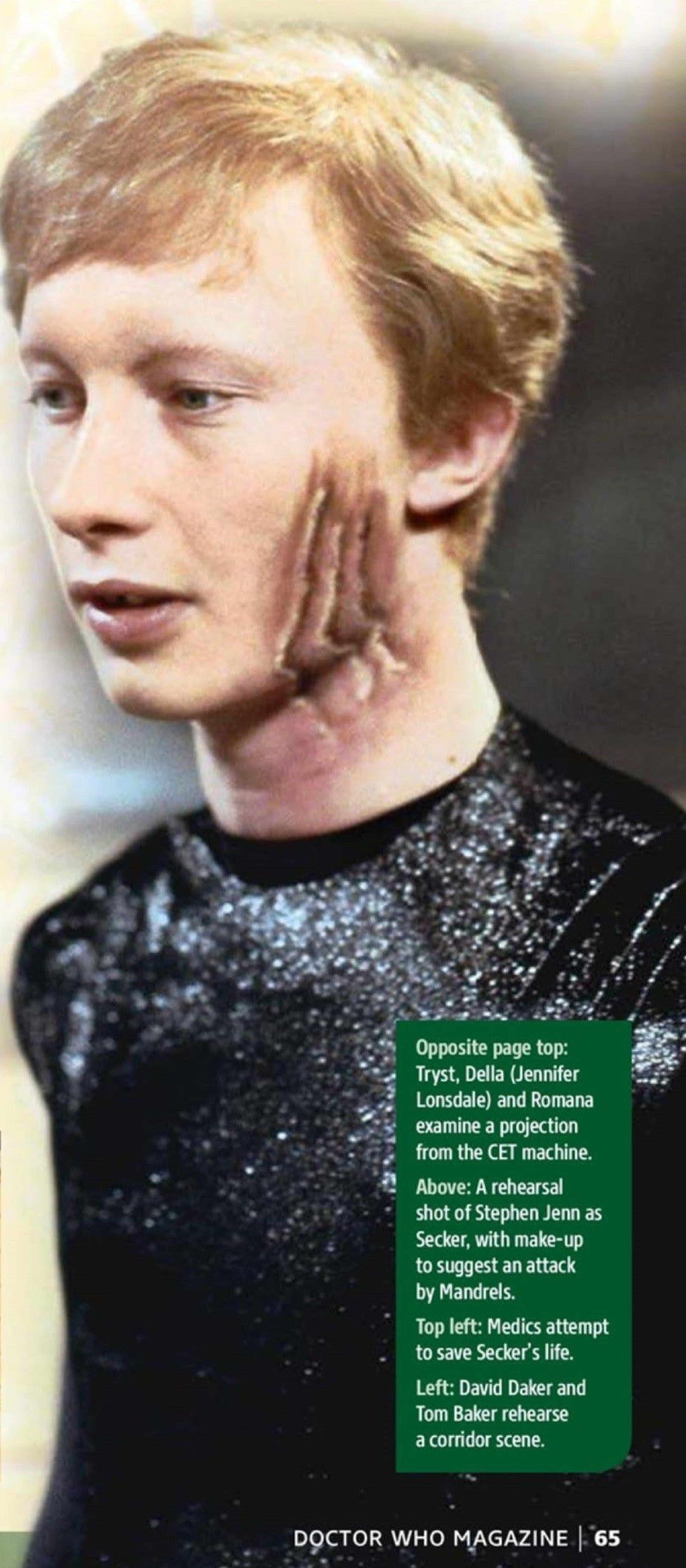
02m 02s “Oh,” shudders Rigg, in response to the Doctor’s claim that Secker was taking Vraxoin – which is weird, because **11m 30s** into Part One, the Doctor had speculated that Secker was “unwell” and asked to consult the captain’s log to see if Secker had “been to any planet where he might have picked up Vraxoin...” So how come Rigg only now reacts to the Doctor telling him that Secker was on Vrax? The discontinuity arose because the Doctor’s lines in that Part One scene were insensitively amended after it was decided to change the name of the drug from ‘Zip’ (see Essential Info). As written, the Doctor had suggested that Secker might have “picked up some disease... along the way” and asked to check if the *Empress* had visited a planet where he “might have contracted... say Xylophelin [sic; scripted spellings vary]?” Here, he was directed to be watching Rigg’s face, to see if the proper name for ‘Zip’ drew any “sign of recognition” – but he saw nothing: “Not a flicker.” (Hence also the Doctor’s line later in the same scene, about how one of the passengers “could have been the *carrier*, so to speak.”) Up until this moment, therefore, Rigg had been labouring under the misapprehension that some unknown disease had caused Secker’s strange behaviour, and it was only now that the Doctor chose to tell him the truth – asking, “Have you ever heard of ‘Zip’?” (Which he had, of course.)

Something inside one of the overlapping ‘blurred zones’ has clawed Secker’s face.

02m 22s The Doctor tells Rigg he’s seen “whole planets ravaged” by Vraxoin “while the merchants made fortunes” – as originally written, “whilst the pushers made the sort of money that would make the platinum banks gasp.”

Rigg mistakes the Doctor for “an agent”. In the Dicks novelisation, he borrows from 20th-century American slang when he presumes the Doctor to be “a narc” – ie, “working for the Intergalactic Narcotics Bureau”.

04m 30s Meanwhile, an unidentifiable someone is standing over the unconscious Romana – but what’s on their mind? According to Dicks, this particular someone →



Opposite page top: Tryst, Della (Jennifer Lonsdale) and Romana examine a projection from the CET machine.

Above: A rehearsal shot of Stephen Jenn as Secker, with make-up to suggest an attack by Mandrels.

Top left: Medics attempt to save Secker’s life.

Left: David Daker and Tom Baker rehearse a corridor scene.

→ "found Romana's presence a problem, and was wondering what to do about it…"

Stage directions specified that this was, in fact, Tryst – who quickly retreated into "the small refreshments cubicle that is just off the lounge" before Della arrived: "None of this is clear to the audience because all we see is his feet moving away." It's unclear, for sure – because on screen there's nothing to tell us that, as instructed, "the cubicle also connects back to the outside corridor". Which is why Tryst is nowhere to be seen when Della goes to fetch a drink for the recovering Romana…

05m 35s The drinks machine was supposed to be "accessible from both sides" – ie, from inside the cubicle and from the corridor outside. So that's where the treacherous Tryst is meant to be, when we see his hand "reach in and tip some Vrax powder" into the glass meant for Romana… which is actually taken by Rigg. (The corridor side of the drinks machine can be more clearly seen **19m 33s** into Part Three.)

What's Tryst's game, though? Later, Dicks will have him explain how Romana had seen the insect come out of the projection, meaning she could prove the CET was unstable: "I thought if she became confused, unwell, no one would believe her." (Presumably Tryst must have seen the moth sting Romana – from the refreshments cubicle, perhaps?)

10m 51s In a corridor, the Doctor's spotted the passenger who stunned him and has taken the stairs to try to outrun his quarry, who's taken the lift – but one of the steps appears to cave in underfoot…

Then, further down, the mystery man races into Passenger Pallet 67 – causing its bulkhead to visibly wobble as he does so!

11m 34s Following the man into Pallet 67, the Doctor is confronted by an angry passenger who complains, "We've been stacked for ages…" That's 'stacked' because, "as on car/truck ferries", each of the pallets was to be "towed down to the planet surface by a shuttle" – so stage directions elaborated.

Lost from the rehearsal script, a shot of the Doctor exiting Pallet 70 into a corridor – "where he finds a stewardess sprawled on the floor, her tray of refreshments all around her."

***In one of the matter interfaces, the Doctor grapples with the mystery man… and comes away with a radiation band from the ship Tryst landed on Eden: the* Volante.**

18m 27s To Della, Tryst suggests that Stott, the man who went missing on the Eden expedition, was smuggling Vrax – and that he must have had an accomplice. In the rehearsal script, this scene ran on, with Tryst switching on the Eden projection in order to "refresh" Della's memory. Frightened, Della begged him to stop – "You know that machine's unstable! Switch it off! Please!" – then rushed out of the room. There followed a close-up of Tryst – focusing on "His smile…"

20m 26s On the bridge, two newly arrived Azurian excisemen interrogate the Doctor and Romana. "I would advise you not to play the fool with us," Waterguard Fisk (Geoffrey Hinsliff) warns them. In the rehearsal draft, Romana replied, acidly: "No, we wouldn't want to upstage you."

Landing Officer Costa (Peter Craze) uses what stage directions described as a "multi-purpose sniffer" to electronically frisk the pair. He finds traces of Vraxoin in the Doctor's left pocket… but back in Part One, the Doctor had Secker's phial of powder in his right-hand pocket!

Left: The Doctor looks for the mystery man, who is later revealed to be Stott.

Top right: Stott (Barry Andrews) successfully evades his pursuer after being chased through the *Empress*.

The Doctor has taken the stairs to try to outrun his quarry, who's taken the lift.

21m 55s Escaping to the lounge, the two Time Lords run into the Eden projection – the Doctor having persuaded Romana that they've "got no alternative". In the rehearsal script, the Doctor instead told her, "It'll be just the same as going into the Tardis [sic]". They then ran into the projection and disappeared – with the episode ending on an ominous note: "We hear Romana scream…" (Exactly what caused her to do so wasn't explained at the top of the next episode, however.)

PART THREE

FIRST BROADCAST: 8 December 1979

The Doctor and Romana head off into the jungle of Eden – not realising a monster's on their trail.

02m 37s Just as they'd physically disappeared from the lounge at the end of Part Two, the rehearsal script had the Doctor and Romana actually reappear on Eden at the start of Part Three – describing how they looked "blurred and liquified [sic]" as they "come through the continuous event 'horizon' as it were". On screen, the jungle's a studio set – but was their disappearing-then-reappearing meant to cover transitions between studio-recorded spaceship scenes and location-filmed Eden sequences, in some early version? Certainly, stage directions suggested an environment that would be hard to replicate in a TV Centre studio. Having materialised on one of several "islands of tufted grass surrounded by swamps", the two Time Lords were supposed to "jump from island to island" until they reached a solid mass. Then the picture cut to an angle from behind them: "In foreground a swamp. From it rises a Mandrel dripping with slimy mud…"

05m 01s Live tendrils pull the Doctor towards an alien plant – one that "eats people". In the rehearsal script, he shouted at it: "I'll give you indigestion! Don't you realise?" Rather than biting its root to escape, he simply used the root to haul himself out of danger; then, after confirming that he was all right, he told Romana how he'd "nearly ended up as hors d'oeuvres and entree [sic] for an esurient carnivourous [sic] perennial. What's more, that thing nearly ate me." The parting shot he delivers on screen – "You know, that didn't taste at all bad" – was arrived at in rehearsals.

08m 02s Having saved the pair from a Mandrel, the mystery man from the *Empress* has turned out to be former *Volante* shipmate Stott (Barry Andrews) – not much of a reveal, given that he was named in Part Two's closing credits! Next, Stott leads the Doctor and Romana to the safety of a capsule used by the Eden expedition. Lost from the rehearsal script, however, was a scene in which they approached the capsule from the outside: well camouflaged with foliage, it was "the space-age equivalent of a hide. Where animals can be studied without disturbing them…"

09m 25s Left for dead on Eden, Stott was caught up in the Event Transmuter and stayed stuck until the warp accident, after which he could resume his secret mission: investigating drug-running for Space Corps. A criminal-hunting, law-enforcing Interstellar Space Corps featured in *The Space Pirates* (1969) – so might they reasonably be the same organisation? Stott has the rank of major, and a Major Warne (Donald Gee) was in the *Space Pirates* Space Corps, too…

11m 01s Guided by Stott, the Doctor and Romana have been reunited with K9 outside the power unit, which the travellers then enter. But when they do (in a scene recorded one day earlier) K9 somehow transports himself between the corridor and the unit in a flash, without so much as a grind of gears, and contrives to rotate himself 180 degrees simultaneously!

Similarly, the Doctor is suddenly holding a toothpick between his teeth, which he uses to jam a particular switch – whereas in the rehearsal script, he fished it out from a pocket after Romana said she didn't have a match. But why would he ask Romana if she's got a match in the first place? (Did the writer imagine Romana wearing something with pockets?)

Meanwhile, the monsters Stott has named Mandrels are running amok, murdering passengers in the travel pallets… much to the amusement of Rigg, still high on Vrax.

13m 16s A Mandrel grabs the Doctor in a bear hug and is shot down by K9 – exposing what we presume to be patches of bald skin around its groin, and nothing so prosaic as white inner costume lining. (Admittedly, the zip up its back, briefly visible just before it attacks the Doctor, is harder to explain.)

14m 42s With Rigg under arrest, a crewman (Sebastian Stride) calls Fisk on the bridge: two Mandrels are in the Level B fuel section, but they're worried that they'll hit the fuel tanks if they fire. In the DVD commentary, writer Bob Baker recalls having "put a scene in where they take the fire axe off the wall in the spaceship to attack one of the monsters" – only to be told by producer Graham Williams that he couldn't do that, due to "new directives" about violence. "I said, 'Well, what can I use?' He said, 'A jagged polystyrene cup…?'" It's not recorded exactly where this axed axe scene was placed, but this would seem to be a plausible juncture.

18m 47s After co-ordinating with Romana and K9 a joint effort to power the ships' separation at 20.25 hours, the Doctor is attacked by the thought-dead Mandrel – which accidentally kills itself when it smashes the Doctor's timing device with its claw. Specifically, according to stage directions: "In doing so, he cuts into a high voltage line…"

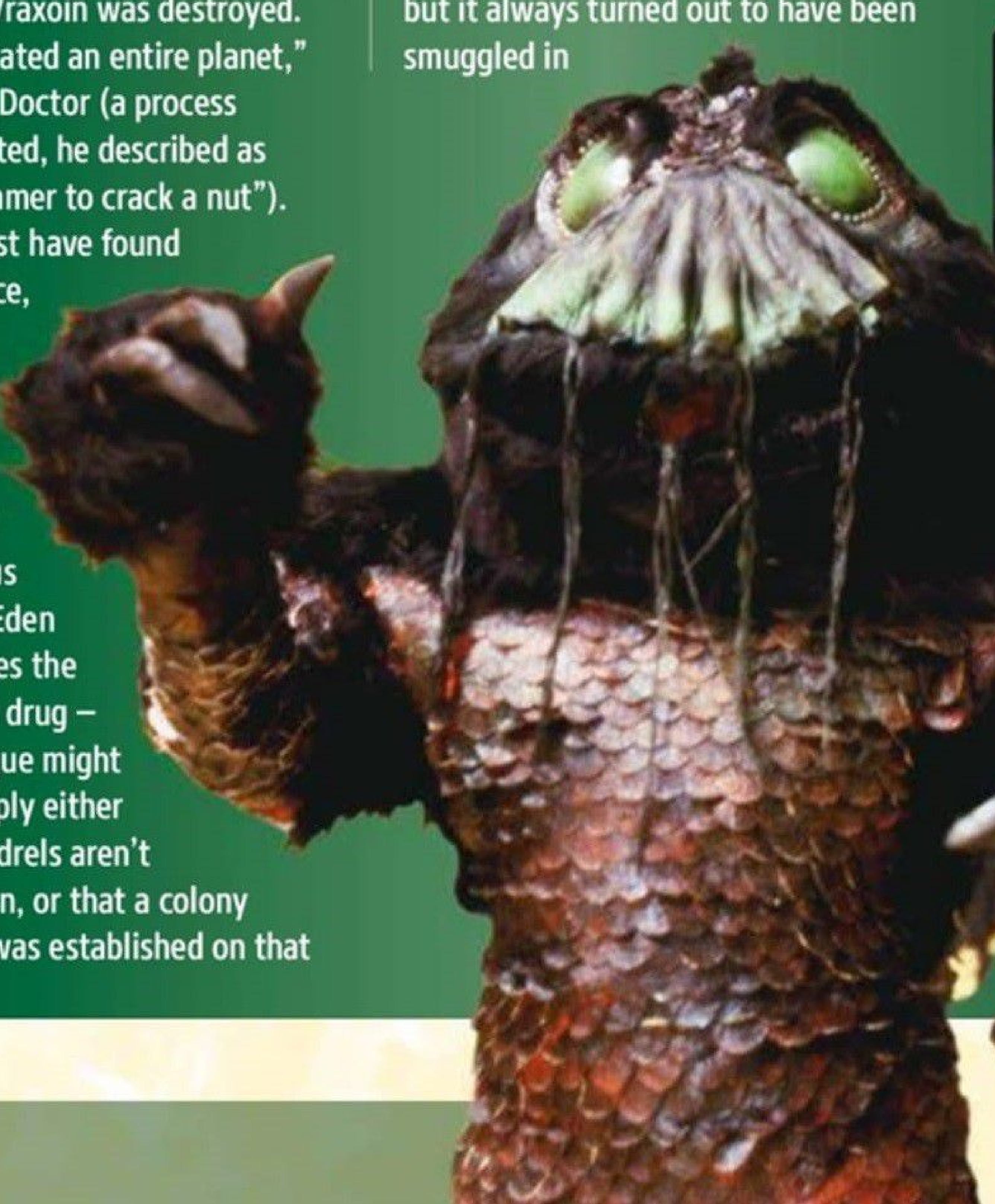
Cooked to a cinder, the Mandrel decomposes into a grey powder: Vraxoin. In his novelisation, Dicks elaborates on how "something in the organic composition of [Eden's] soil, absorbed into the Mandrel's body" was "rendered up into its final form" when the Mandrel was destroyed by intense heat.

20m 01s Having ducked out of the excisemen's sight, Romana hears Fisk telling Costa that the Vrax in the Doctor's pocket was proof enough of the travellers' guilt: "What more do you want?" In the rehearsal script, though, Fisk seemed to propose the travellers' extrajudicial execution, since they'd "hardly be in a condition to dispute the matter when we hand them over… That's the convenient thing about dead suspects." As they departed: "Romana comes out of her hiding place, mouthing what the audience is at perfect liberty to believe are obscenities at the backs of the departing excisemen"! →

ANOTHER EDEN?

In Part One, Romana recalls how the only known source of the drug Vraxoin was destroyed. "They incinerated an entire planet," confirms the Doctor (a process that, as scripted, he described as "a sledgehammer to crack a nut"). Someone must have found another source, he continues – but hang on! In Part Three, we'll discover that the monstrous Mandrels of Eden are themselves the source of the drug – so this dialogue might be said to imply either that the Mandrels aren't native to Eden, or that a colony of Mandrels was established on that incinerated planet. (Prequel or sequel, anyone?)

In the Target Books novelisation, on the other hand, Vraxoin is said to have "cropped up on various planets, but it always turned out to have been smuggled in from somewhere else. No one ever discovered where it originated from – or how to make it, come to that." According to the Doctor, its secret source "was supposed to have died with the last of the smugglers".



Top right: The Doctor is attacked by a Mandrel.

Above: A dead Mandrel is burnt to a powder, leaving a pile of Vraxoin.

Left: A Mandrel rears up for the kill!

→ **20m 40s** Rigg is alone on the bridge of the *Empress* when Romana arrives – but how's that possible? Costa was leading him out, under arrest, when last we saw him (at **14m 05s**). As written, the scene began with Romana slipping onto the bridge, finding no one there, whereupon: "Rigg stumbles in through another door..." In his novelisation, Dicks covers the discontinuity when Rigg tells Romana: "Tried to lock me up, they did. Me! I soon dealt with their stupid guard, never knew what hit him. I'm still captain of this ship."

21m 03s Suffering from Vrax withdrawal, Rigg begs Romana to give him "the stuff". In the rehearsal script, the deranged captain threw "credit checks" at her: "Why do you make me do this?" he demanded. With "murder in his eyes", he continued: "All I want is to be happy again. You don't know how it feels to want that more than anything at all..." Romana's line about getting "medical help" for Rigg came out of rehearsals, along with the direction "(Feeling sorry for him)".

22m 25s Having shot Rigg dead, Fisk tells Romana not to touch the power control. This was a complete contradiction of the rehearsal script – in which, following on from his earlier "dead suspects" line (see **20m 01s** above), Fisk told Romana: "Please, go ahead, touch those controls. It will give me an even better reason for shooting you." Then, as directed: "Fisk raises his gun two handedly and puts his legs apart. He smiles invitingly at her." That "go ahead" line is remarkable – since it would appear to have anticipated the infamous "Go ahead, make my day" speech delivered by maverick cop 'Dirty Harry' (Clint Eastwood) in *Sudden Impact* (1983).

23m 10s Romana has hit the power control, not realising that the Doctor was late exiting the power unit... and he fades from view as the ships separate. Here, Bob Baker imagined the Doctor "seemingly torn apart" – "stretching wider and wider... He appears to snap into pieces..." Directions that seem oddly reminiscent of the cliffhanger to Part One of the next season's opening story, *The Leisure Hive* (1980).

PART FOUR

FIRST BROADCAST: 15 December 1979

01m 57s Turbulence has enabled Romana to escape Fisk – whereupon Dymond hails the bridge: "*Empress*, this is *Hecate*. Full separation has been achieved..." Interestingly, Dymond pronounces Hecate the Shakespearean way, as 'heck-at', rather than (the arguably more prevalent) 'heck-a-tee'. It's his ship, however, so he can say it however he likes.

Fisk says he'll "nail a writ" to *Hecate*'s bulkhead if Dymond tries to leave. In the Target telling, he tells Dymond he'll "order the coastguard battlecruisers to shoot you down" – which would seem to be a rather more effective threat. Stage directions, however, described how Dymond "hopes that by bootlicking he might get away quicker".

06m 28s Having found himself aboard the *Hecate* after the two ships' separation, the Doctor has discovered another CET – plus, via a VDU, calculations for 9m credits-plus profits for the so-called 'EDEN PROJECT'. The real-life Cornish eco-park known as the Eden Project didn't open until 2001; in 1979, it was still a clay pit!

Reading this, as directed: "The Doctor is wild with rage. A rare thing for him. He slams his fist down on the VDU."

07m 24s The Doctor has smuggled himself aboard the *Hecate*'s shuttle, but the spacesuited Dymond somehow fails to see him when he climbs into the cockpit moments later – despite the Doctor sitting up, in plain view, directly behind the pilot's seat! Later stage directions described how Dymond's view was "still restricted" when he exited the ship – but his space helmet's visor is too widely proportioned, surely, for this to apply.

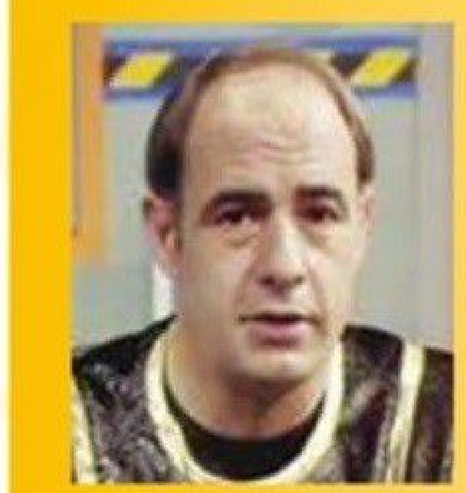
To survive an airless shuttle flight, the Doctor puts himself into some kind of trance – using the same trick "picked up from a Tibetan monk" that enabled him to endure a similarly sticky situation in a decompression chamber in *Terror of the Zygons* (1975), perhaps?

08m 30s One of *Doctor Who*'s most notorious mis-speaks comes here, when Geoffrey Hinsliff uses his own character's name to address Lewis Fiander's Tryst: "Fisk, what would the Doctor want inside the projection?"

A significant chunk was cut from the end of this scene, where Dymond's helmeted face came up on the viscom screen behind Fisk, asking for the shuttle bay door to be opened. "Fisk turns, he hardly looks at the screen. He flicks a switch. An automatic action..." Fisk turned back to Tryst, but the picture stayed on the screen: "We see the Doctor clearly behind Dymond's head. Eyes closed." Oblivious, Fisk continued: "It's a question of finding the Doctor... Then we'll deal with him." Replied Tryst, not seeing the Doctor "looking quite dead" either: "If he's not dead already –"

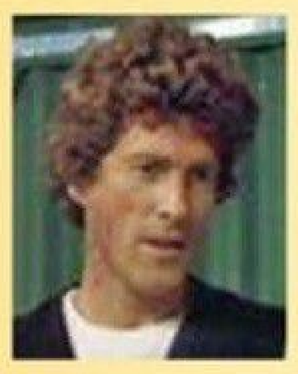
10m 17s The Doctor and Romana are reunited after K9 detects the Doctor's life signs... but they're separated from Della when two crewmen open fire on the fugitives. K9 stuns one of the two, and a piece of his blaster breaks off when he drops it – but who's to say this is some kind of 'blooper'?

Where else have I seen...?

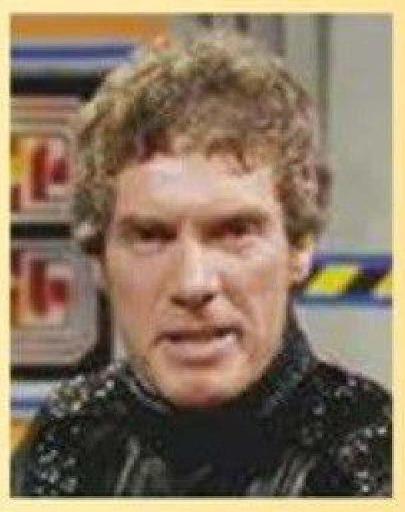


David Daker (Rigg) had been bandit king Irongron in *The Time Warrior* (1973-74), also directed by Alan Bromly, and had played Barry Dawes in a Bob Baker co-scripted episode of the BBC crime series *Hunter's Walk: Villain* (first broadcast 6 May 1974). Saturday teatime TV watchers circa 1979 knew him better, though, as Captain Nathan Spiker – occasional nemesis to hero highwayman Dick Turpin in the LWT series of the same name.

Lewis Fiander (Tryst) had also previously featured in a Bob Baker co-write, playing Kingham in an episode of the BBC thriller series *Target: Rogue's Gallery* (15 September 1978) – but Hammer horror fans will recognise him as Howard Spencer from *Dr Jekyll & Sister Hyde* (1971).



Barry Andrews (Stott) played Paul in Hammer's *Dracula Has Risen from the Grave* (1968).



Both of the excisemen were *Doctor Who* returnees. **Geoffrey Hinsliff** (Fisk) had played yokel Jack Tyler in *Image of the Fendahl* (1977). **Peter Craze** (Costa) had been Xeron rebel Dako in *The Space Museum* (1965), then Du Pont in *The War Games* (1969) – and had recently featured alongside his older brother Michael, aka 1960s companion Ben, in the horror movie *Terror* (1978).

Mechanical devices might still break when one drops them, even in the future!

11m 06s The Doctor describes having seen an "Enchooka" laser – originally a "Pitman" – aboard the *Hecate*. It's attached to a CET projector – meaning Dymond's the pick-up man, and the smuggler's Tryst, concludes the Doctor...

Moments later, Romana tells Stott that the Mandrels are the source of the Vraxoin. When did she find out? Did the Doctor tell her this in the few moments they had together after Della was captured? Or did she work it out for herself?

12m 28s Similarly: on the bridge, Della tells Tryst he must help the Doctor and friends to get the Mandrels back into the projection. But how does she know this was the Doctor's plan? (In fact, she was supposed to have heard the Doctor saying how he needed Stott's help "to get the Mandrels back into the projection" in an exchange of dialogue following the Doctor's reunion with his friends... but it was cut.)

13m 58s Dymond fires on the marauding Mandrel that enabled Della to escape. The first extraordinary thing about Dymond's blaster is that it only emits one coloured beam, after having made repeated 'firing' noises...

14m 20s ... and the second extraordinary thing about Dymond's blaster is that when he shoots Della in the throat, it causes her to collapse, clutching her stomach!

15m 30s "Gentlemen, once more unto the..." begins the Doctor as he enters the bridge. Which is the joke, we presume: 'bridge' for 'breach', misquoting a *Henry V* line that one of his later incarnations will deliver unto the Bard himself, in *The Shakespeare Code* (2007).

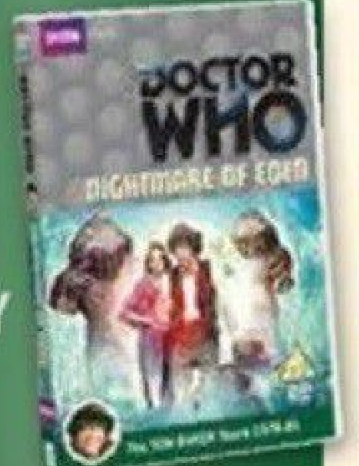
> **"I'm going inside now, and I may be rather a long time."**
>
> THE DOCTOR

18m 01s Using a dog whistle to lead the Mandrels back into the Eden projection (a scene completely revised in rehearsals; see pages 62-63), the Doctor delivers a second misquote. "I'm going inside now, and I may be rather a long time" paraphrases the supposed last words of Antarctic hero Lawrence 'Titus' Oates – who was "just going outside and may be some time..."

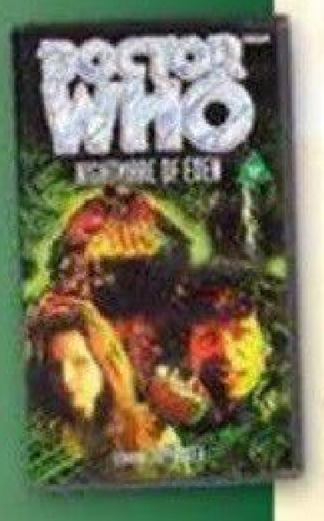
Then: ravaged by the Mandrels, the Doctor runs back out, telling Romana to switch off the CET... but its top light is already off!

FURTHER INFO

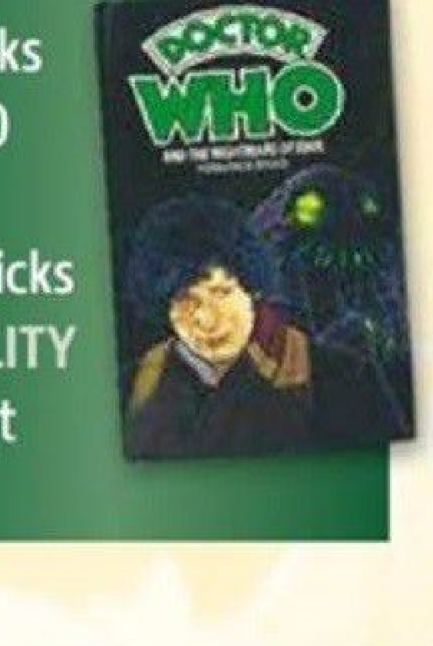
DVD
COMPANY 2|entertain
YEAR 2012
AVAILABILITY Out now



VIDEO
Part of box set *Doctor Who: The E-Space Trilogy*
COMPANY BBC Video
YEAR 1997
AVAILABILITY Deleted



NOVELISATION
COMPANY WH Allen & Co Ltd/ Target Books
YEAR 1980
AUTHOR Terrance Dicks
AVAILABILITY Out of print



21m 15s With the Eden projection transferred by means of the Enchooka laser, the *Hecate* moves off. A subsequent scene was lost from the rehearsal script: Fisk on the bridge of the *Empress*, watching the *Hecate* streak off into space. "That damn fool Doctor's let them get away!" he declared, rushing out.

21m 50s The excisemen rush into the lounge moments after the Doctor operates the CET, with Fisk declaring, "There's no way we can catch them now." But how does he know the *Hecate*'s got away? It's as if we needed to see him on the bridge of the *Empress*, watching the *Hecate* streak off into space...

22m 41s Captured by the CET, and then plucked out of the projection along with Dymond, Tryst pleads for the Doctor's understanding, but is told simply to "Go away." As scripted, the Doctor instead told Tryst: "Shut up before you make me angry".

22m 59s Outside the TARDIS, the Doctor and Romana say goodbye to Della and Stott. Oddly, this is the presumed lovers' only scene together... but there's no direct mention of their reunion.

With the Doctor and Romana having taken possession of the CET crystals, the Doctor merely hopes that no one else discovers the Mandrels' secret – whereas in the Target telling, Stott agrees to quarantine Eden. Let's hope it stays off limits... **DWM**

Opposite page top: A rehearsal shot of Lewis Fiander as Tryst, dressed in a space suit to evade the authorities.

Top left: K9 comes to the rescue as a Mandrel threatens Romana and Della.

Above: The Doctor lures the Mandrels with his dog whistle.

Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

Review by **STEVE O'BRIEN**
Illustration by **JAMIE LENMAN**

Reviewed this issue

- ***Ravenous 3***
  Featuring the Eighth Doctor, Liv and Helen
  RRP £22.99 (CD), £19.99 (download)
- ***The Monsters of Gokroth***
  Featuring the Seventh Doctor and Mags
  RRP £14.99 (CD), £12.99 (download)
- ***Torchwood: The Green Life***
  Featuring Captain Jack Harkness and Jo Jones
  RRP £9.99 (CD), £7.99 (download)

Available from bigfinish.com

When the history of Big Finish is inked and the scholars of a far-distant tomorrow ask themselves what that audio giant's greatest gift to *Doctor Who* lore was, it'll surely be an easy win for the Ravenous, the most soul-freezing, nightmare-bothering add-on to *Doctor Who*'s vast monster gallery since the Weeping Angels.

Fact is, unless you're of junior school age, it's hard to find yourself terror-stricken by a Dalek, horrified by a Cyberman or petrified by a Sontaran. But a creature that puts the willies up a race as seemingly invincible as the Time Lords is in a different, altogether loftier monster league. When even the Doctor is freaked, all bets are off.

BBC
DOCTOR WHO
PAUL McGANN · NICOLA WALKER · HATTIE MORAHAN · MARK BONNAR · JOHN HEFFERNAN
ALEX KINGSTON · INDIA FISHER · RAKHEE THAKRAR
RAVENOUS 3

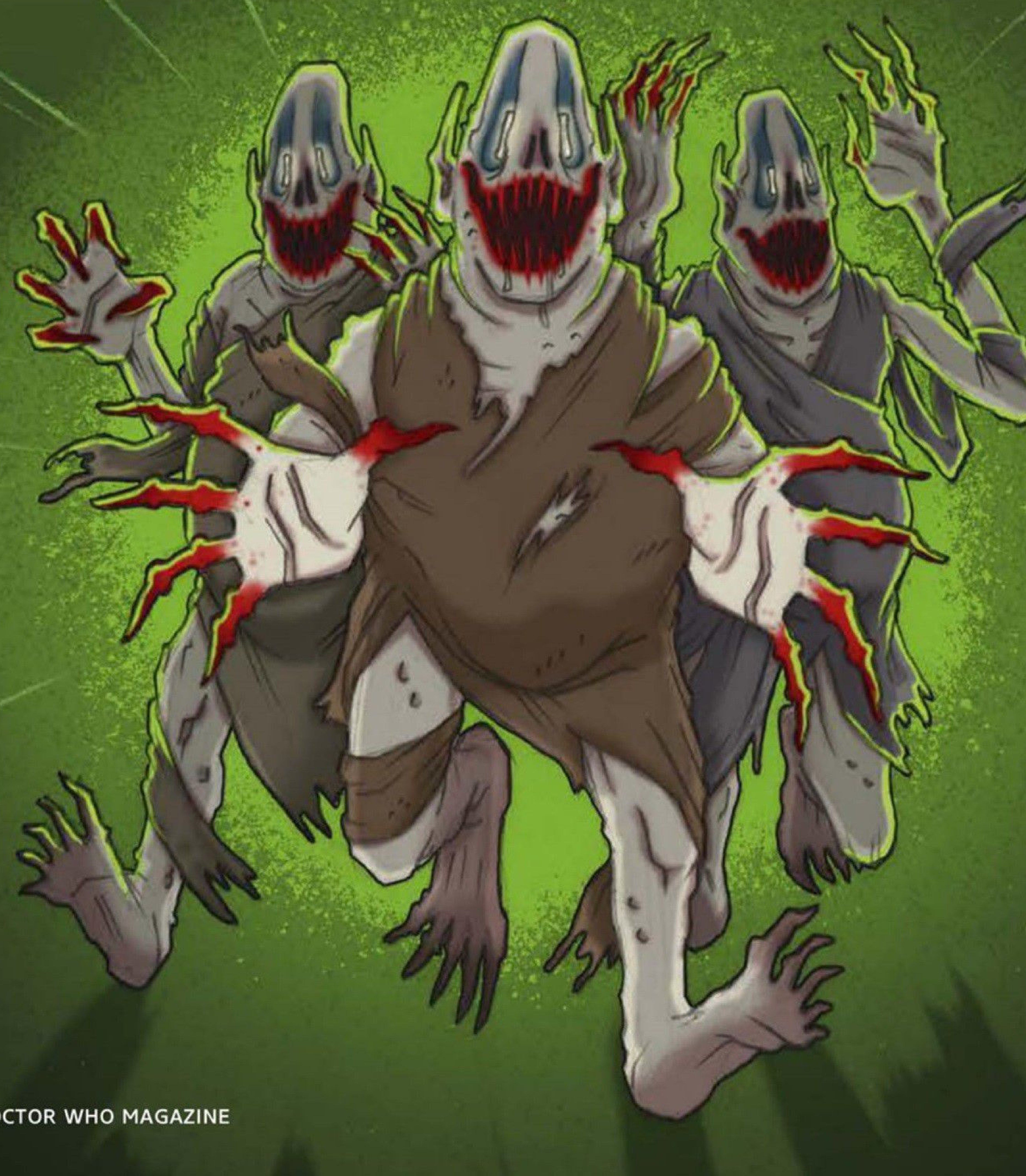
Now on its third four-story volume, *Ravenous* may lack the majestic sweep of its immediate predecessor, the 16-episode *Doom Coalition* series, but the series still has the ability to crawl under your skin. Gallifreyan children, it explains here, were told bedtime stories about this race of clown-like critters. Coated in myth, the Ravenous became the much-feared bogeymen to a race that otherwise thought of themselves as untouchable. A creature that, as legend had it, was able to scare Time Lords to death without even touching them.

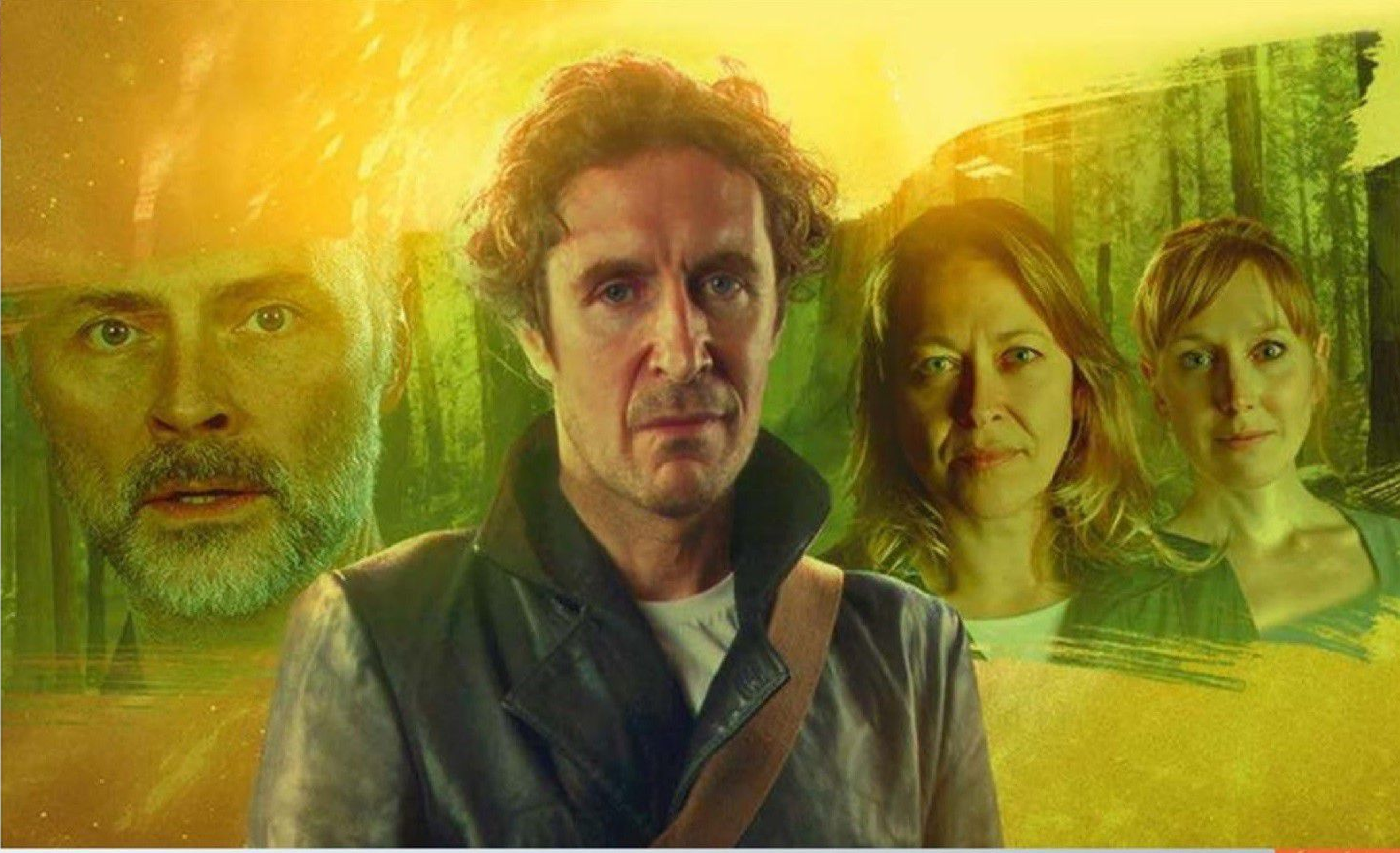
Brrrrr.

Matt Fitton's *Deeptime Frontier*, the first instalment of this latest volume, picks up from where *Ravenous 2* left off, with the Eighth Doctor, Liv and Helen stranded on a desolate planetoid, sans TARDIS. But when a Time Lord ship rescues them, they swiftly find themselves trapped with an apparently harmless Ravenous corpse only for the Doctor to discover that even a dead Ravenous is a dangerous Ravenous.

There's a pleasing sense of myth-building from Fitton in this opening salvo. Often, the more a monster's backstory is coloured in the less scary it becomes, but *Deeptime Frontier* does a grand job of adding new layers of horror to creatures that, we discover, want to terrify Time Lords before slaying them. As Liv says here, chillingly, "The Ravenous like to play with their food."

If *Doctor Who* were ever to be refashioned as a 9.00pm BBC One drama, it would most likely resemble this here series. (Even its regular guest cast of Nicola Walker and Mark Bonnar are regular go-tos for most





post-watershed dramas.) So much so that it feels faintly incongruous to hear the voices, albeit fleetingly, of Adric, Leela, Jamie, Romana and Jo in the second story, John Dorney's exquisitely titled *Companion Piece*. They, along with Liv, Helen, Bliss, Charley and – oh yes – River Song have, you see, been kidnapped by the Nine (him being a splinter personality of the Eleven – do keep up) for what he calls his "private museum". "I want the complete set," he cackles, like a true old-style baddie.

This one is, to steal a term normally applied to the Russell T Davies era, a 'Doctor-lite' episode, concentrating instead on four of the Eighth Doctor's companions (and one future spouse) as they conspire to escape the Nine's apparently impenetrable prison. Mostly absent from *Deeptime Frontier*, it's good to be back in the company of the Eleven/Nine, another great contribution to *Doctor Who* lore. *Companion Piece* provides a healthy change of pace and tone from Fitton's fiercely dark horror tale and works as a rousing, punch-the-air tribute to the ingenuity of the Doctor's friends, a group of plucky individuals River calls "one of the most capable collectives in history". Amen.

> **Often, the more a monster's backstory is coloured in the less scary it becomes, but *Deeptime Frontier* does a grand job of adding new layers of horror.**

It's another crisp gear-change for *L.E.G.E.N.D*, another Matt Fitton-penned story that arrives under the 'celebrity historical' banner. With the Eleven now in uneasy league with the Doctor, Liv and Helen (I could explain, but hey, spoilers), and simultaneously fleeing from and on the hunt for the Ravenous, they decide to pay a visit to a certain Professor Marathanga, the universe's "foremost authority on narrative folklore". They believe she may be able to shed light on the creature's origins, and find her on a mission to 19th-century Germany, where she's researching the work of the brothers Jacob and Wilhelm Grimm.

Fitton has fun weaving in details of the Grimm siblings' catalogue of fairy tales, as a malfunctioning AI sets about fashioning a world crafted from fables (which sounds lovely until you realise it means a world overrun with witches and warlocks). It all climaxes with a satisfyingly bombastic, blockbuster-riffing final act and a rampaging giant bellowing "Fee-fi-fo-fum!" so ferociously you can almost taste the CGI.

John Dorney's *The Odds Against* rounds off the collection, with the Doctor, Helen, Liv and the Eleven journeying to the third moon of Abricor, the location, they believe, of the Ravenous' former prison. The script offers up a delicious twist halfway through and, once more, it's a stunning showcase for Mark Bonnar's skyscraping talent for creating a single character out of 11 totally distinct ones.

The story climaxes, as it should, with a crackerjack cliffhanger. *Ravenous 4*, it seems, will put a full stop on the Ravenous arc and will introduce four – count 'em – Masters to the series. The Ravenous plus The Eleven plus a gaggle of Masters? The Doctor never knew when he had it easy...

Above: *Ravenous 3* features the Eleven (Mark Bonnar), the Doctor (Paul McGann), Liv (Nicola Walker) and Helen (Hattie Morahan). Art by Tom Webster.

Left: Sylvester McCoy as the Doctor and Jessica Martin as Mags in *The Greatest Show in the Galaxy* (1988-89).

The Doctor has had many flavours of companion in his day, ranging from innocent orphans to a knife-happy savage, but never a werewolf – until now, that is. Matt Fitton's *The Monsters of Gokroth* welcomes back Mags (once more played by Jessica Martin), the goth-garbed lycanthrope not seen since the final moments of *The Greatest Show in the Galaxy* in 1989.

"Every so often I have the urge to revisit unfinished business," the Doctor says as he lends a paternal hand to Mags, who's stressing out because her transformations are becoming more erratic. She's travelled to the planet of Gokroth searching for someone by the name of Dr Maleeva, a scientist experimenting, so she's heard, on 'monsters', in the hope that she'll be able to cure her howling problem.

The Doctor is less impressed. "She's a cross between Dr Moreau and Dr Frankenstein," he points out, saying out loud two of this story's most conspicuous influences. In fact, *The Monsters of Gokroth* is a loving tribute to those Universal horror films of the 1930s and 40s, particularly the Frankenstein classics of James Whale. It's there in the laboratory tucked away in the mountains; in the villagers, petrified by the imagined threat of the monsters in the forests; in the crackles of electricity you hear when Dr Maleeva is conducting her experiments, and in the crashes of thunder that add melodramatic atmosphere. It's also there in the delectably fruity and gloriously hammed up performances, which recall the likes of Ernest Thesiger and Una O'Connor. It's there too, of course, in the name Maleeva, recalling the Maleva who counselled Lon Chaney Jr in *The Wolf Man* and *Frankenstein Meets the Wolf Man*. This is a story written and directed with a deep love and knowledge of the source material. →

BBC
DOCTOR WHO
THE MONSTERS OF GOKROTH

→ The story is so in love with pastiching Universal, though, that it somewhat falters as an intro for Mags. As reliably impressive as Jessica Martin is, her character gets rather lost amid the tornado of Universal tropes and tributes here. We've become used, in recent times, to new companions being the heroes of their first stories, but there's little here that nails down the Doctor-Mags dynamic. She's an intriguing and bewitching enough character to justify a debut story that hones in on her in the way a modern TV episode would. As new companions go, though, for the first time in a long while, I've got no idea where this one's going.

FULL CAST AUDIO DRAMA
JOHN BARROWMAN AND KATY MANNING
TORCHWOOD
THE GREEN LIFE
BY DAVID LLEWELLYN

Above: Katy Manning as Jo Grant and Stewart Bevan as Professor Clifford Jones in *The Green Death* (1973).

Below inset: Susan Jameson reads *The Winged Coven*.

Bottom: Richard Franklin as Mike Yates in *Planet of the Spiders* (1974).

> ***The Green Life*** **is a simpler affair than its admirably ambitious predecessor.**

It's 46 years since the Doctor motored off into the sunset, leaving Jo Grant behind him, locked in an amorous embrace with the dishy Professor Cliff Jones in *The Green Death*. Four and a bit decades on, Jo finds herself back in Llanfairfach, this time buddied up with Captain Jack Harkness as the pair investigate the return of giant maggots to this former mining town in David Llewellyn's (good Welsh name, that) craftily titled *The Green Life*.

It's always a thrill to witness the clashing together of two very different eras of *Doctor Who*, but, despite its categorisation as a *Torchwood* tale, *The Green Life* has more *Doctor Who* DNA in its veins than its Jack-centred spin-off. A bona-fide sequel to that Third Doctor favourite, it not only reveals what's been going on in Jo's life since we left her in 1973 (well, the bits that we didn't already know from *The Sarah Jane Adventures*), but also what's happened to Llanfairfach since Global Chemicals blew up all those decades ago. As it turns out, it's now a prosperous little town, chock full of bistros, restaurants and shops, and anchored by the presence of a shady recycling company named Proper Grub.

Despite its existence as an audio, with the freedom to go as big as it wants, *The Green Life* is a smaller, simpler affair than its admirably ambitious predecessor. In fact, much of the story is simply Jo and Jack duologuing while wading through maggot-infested streams, two companions of the Doctor several regenerations apart getting to know each other. It's a testament to these characters' histories, and to Katy Manning and John Barrowman's finely drawn performances, that it works as well as it does. (Just an aside, but can't we have a range of audios where we can just chuck out the plot and have two characters just *chat*, like one of those chamber pieces *EastEnders* does once in a blue moon? Yes?)

Given Stewart Bevan's presence in the cast, it's kind of bothersome – for us hungry nostalgists anyway – that we've been denied a reappearance from Jo's eco-warrior hubbie. Professor Jones, Jo tells Jack, is "somewhere near Antarctica on a research trip with some of his PhD students". But, since Cliff was so central to the original story, his absence here niggles, especially because the actor who played him *was in the studio when they made this!* (Bevan plays someone else entirely – someone whose name is a whopper of a spoiler, so apologies if I don't share.)

Still, if you simply adore *The Green Death* – and who doesn't? – there's much to gorge on here. David Llewellyn has crafted a story that hits most of the right nostalgia buttons, while bringing a 46-year-old classic slap-bang up to date. **DWM**

Talking Book

The Winged Coven
(featuring the Fourth Doctor, Mrs Wibbsey and Mike Yates)
Written by Paul Magrs
Read by Susan Jameson **RRP** £10.99 (CD)

Available from BBC Audio

BBC
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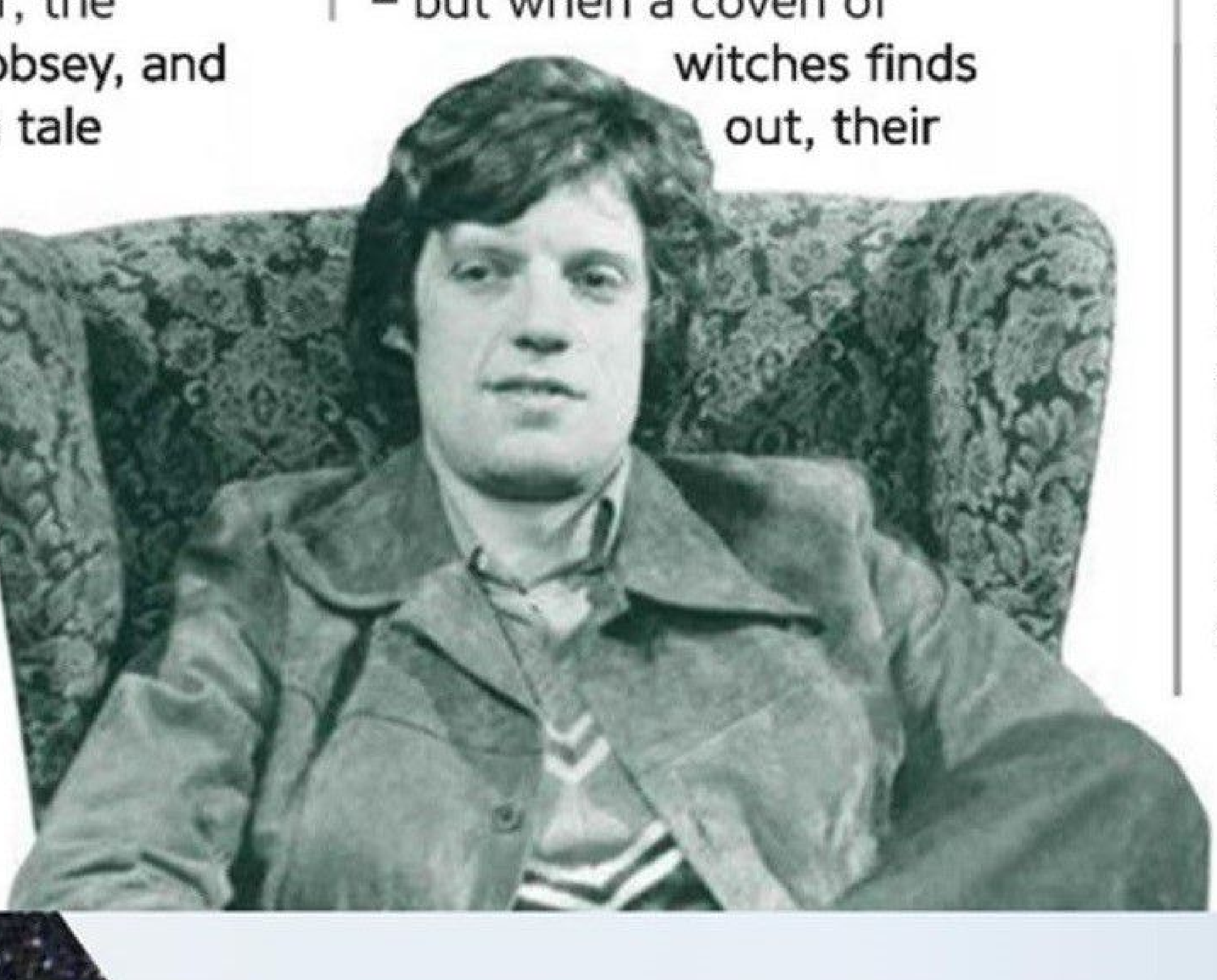
THE WINGED COVEN
PAUL MAGRS



In Paul Magrs' *The Winged Coven*, the Fourth Doctor is reunited with his Nest Cottage housekeeper, the redoubtable Mrs Wibbsey, and also Mike Yates for a tale of folk horror in which we learn where *not* to keep space guns.

The Doctor thinks storing dangerous alien tech in the cellar of his Hexford cottage is a sound plan and, of course, it's not. Local elections, jumble sales, and suspicions about fancy new cake shops lead Mrs Wibbsey to go messing around with the Doctor's gadgets. She just wants to make village life a little easier – but when a coven of witches finds out, their leader thinks those gadgets might be useful for possessing the locals. Mrs Wibbsey, no stranger to possession herself after her previous adventures, is determined to set things right.

The Winged Coven is read by Susan Jameson, who delivers the story with immense charm and does a delightful Tom Baker impersonation. The dynamic between Wibbsey and the Doctor is joyous, and while the setting and story tread little new ground, they provide an excellent backdrop for these characters to shine. Yates fairs less well; an amusing moment or two aside, he seems superfluous to the adventure.

The familiar Gothic set-up of an isolated village and mysterious goings-on is made more memorable by the inclusion of a great deal of cake and cream buns in amongst the pagan rituals. It's so very *Doctor Who* to take a staple theme of British cinema and render it slightly ridiculous in a way that also makes it creepier. On a dark evening, as the shadows come rolling in, you should make yourself a cup of cocoa and curl up for an hour with this cosy slice of *Doctor Who* rural horror.
LIZBETH MYLES

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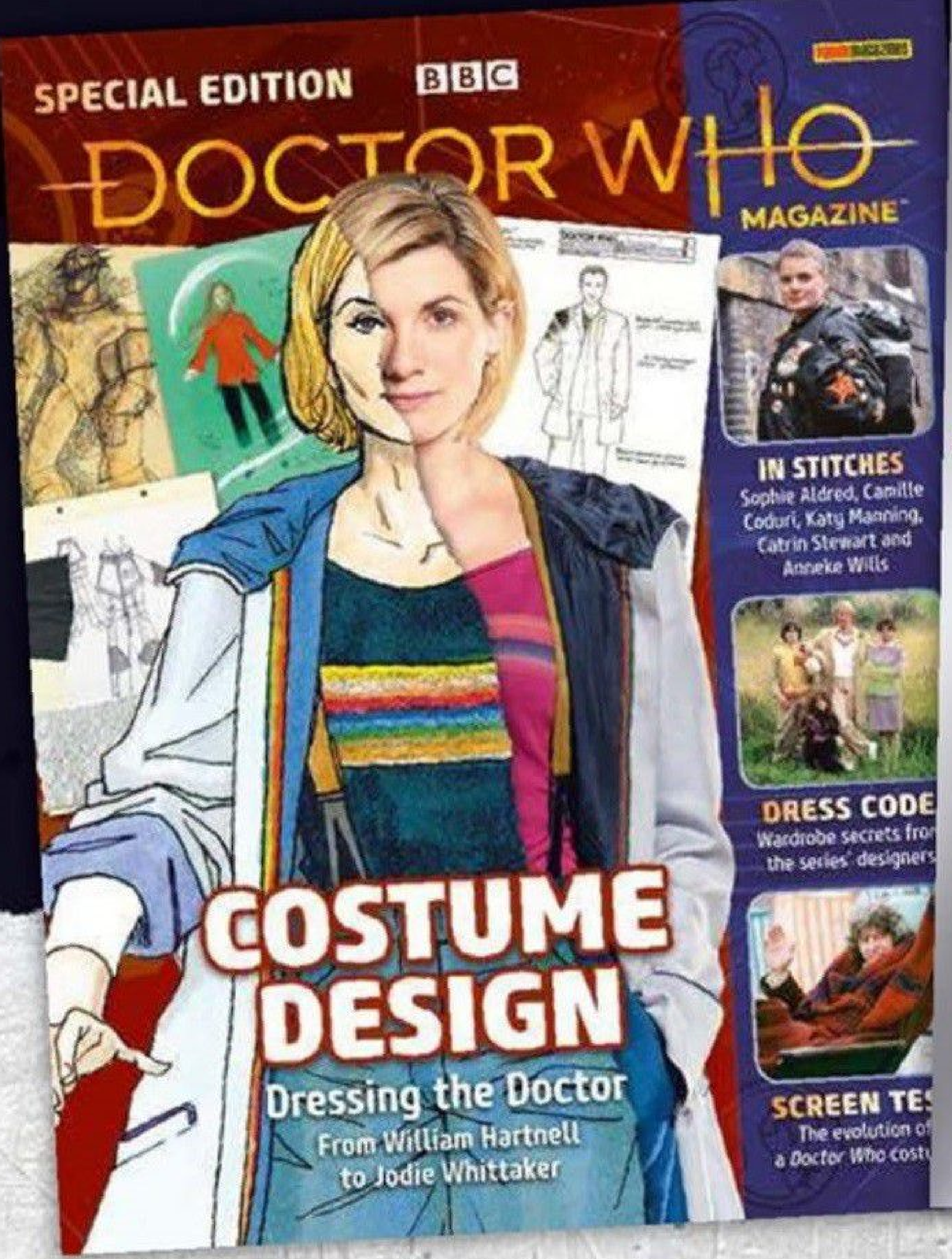
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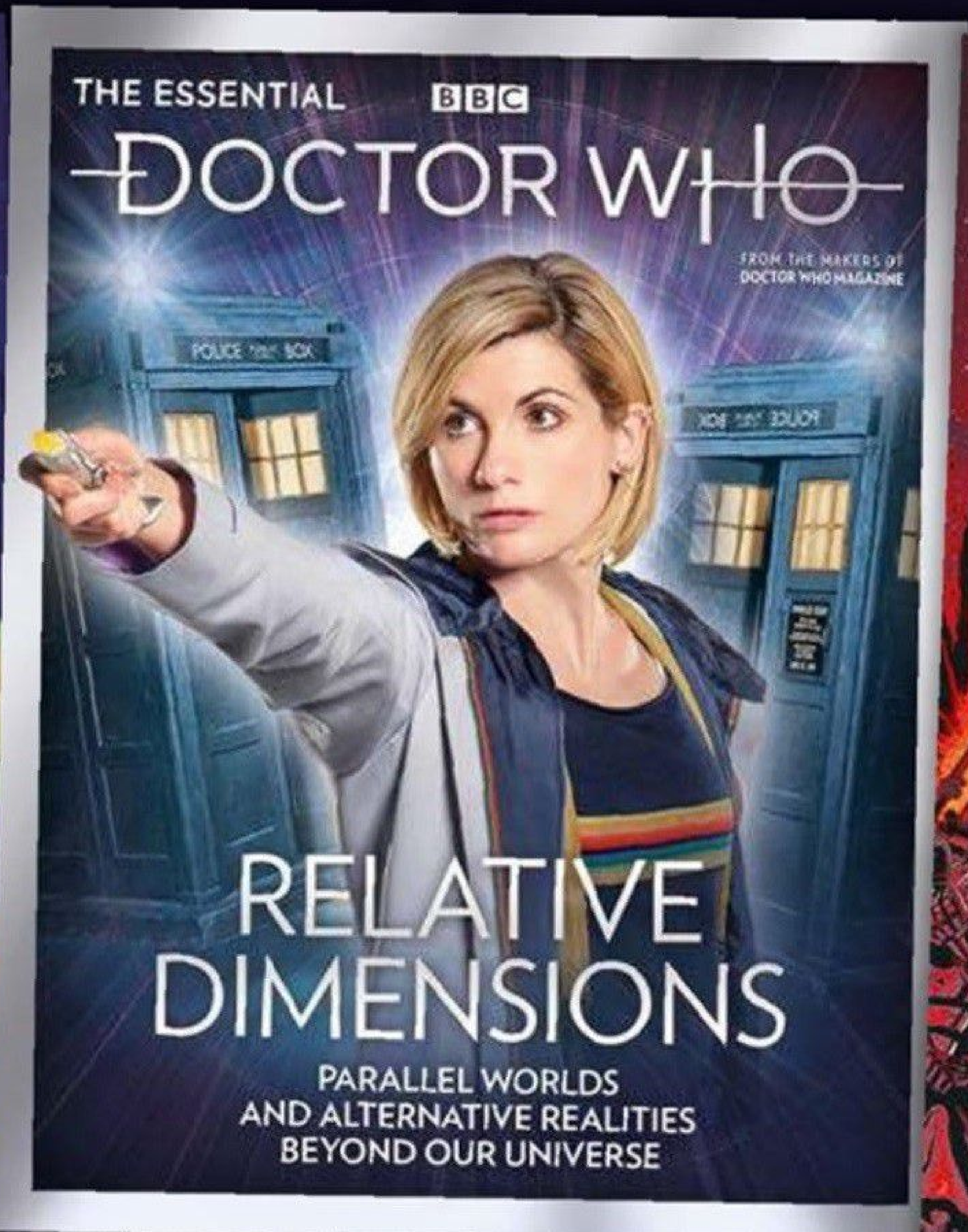
From William Hartnell to Jodie Whittaker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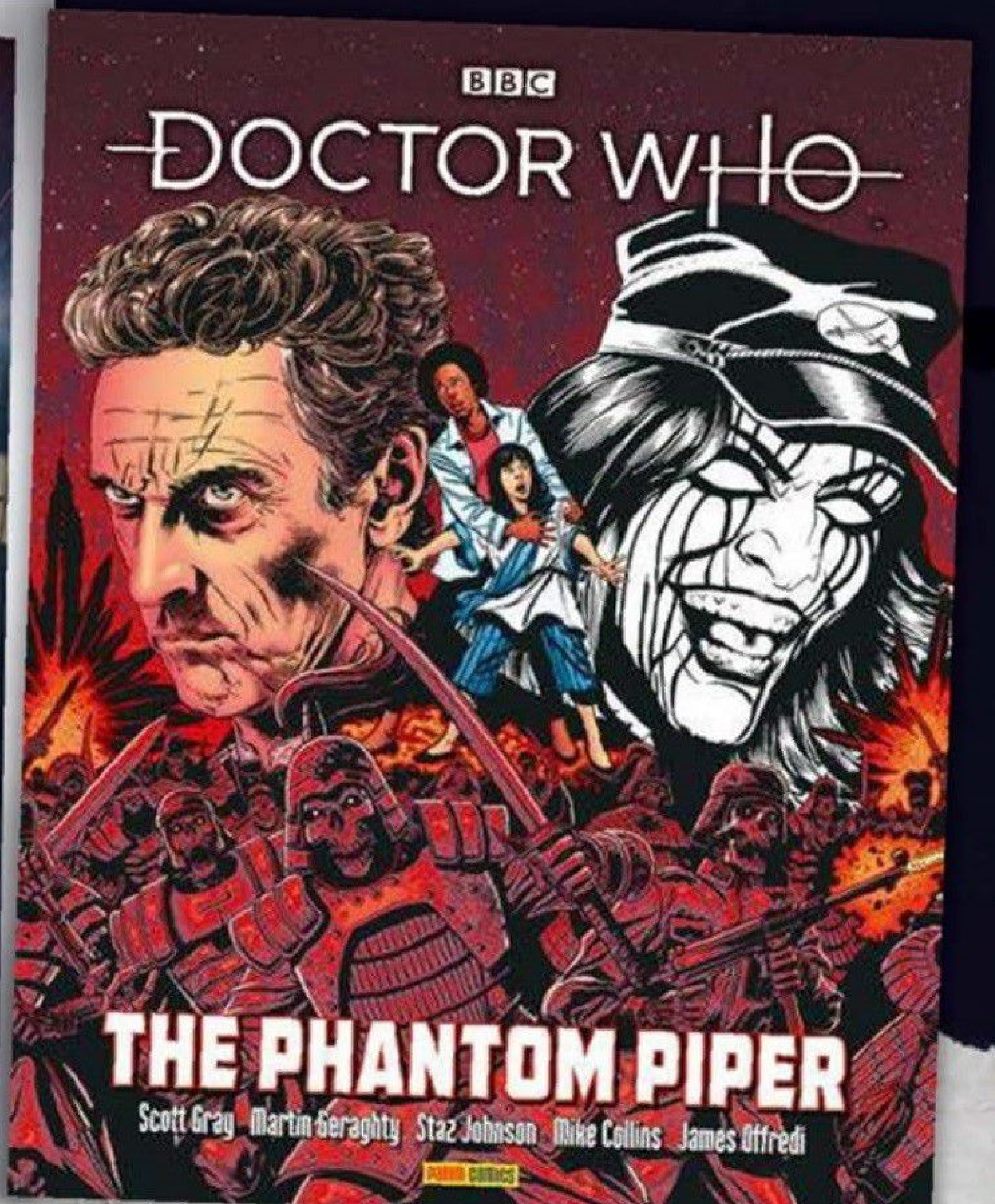
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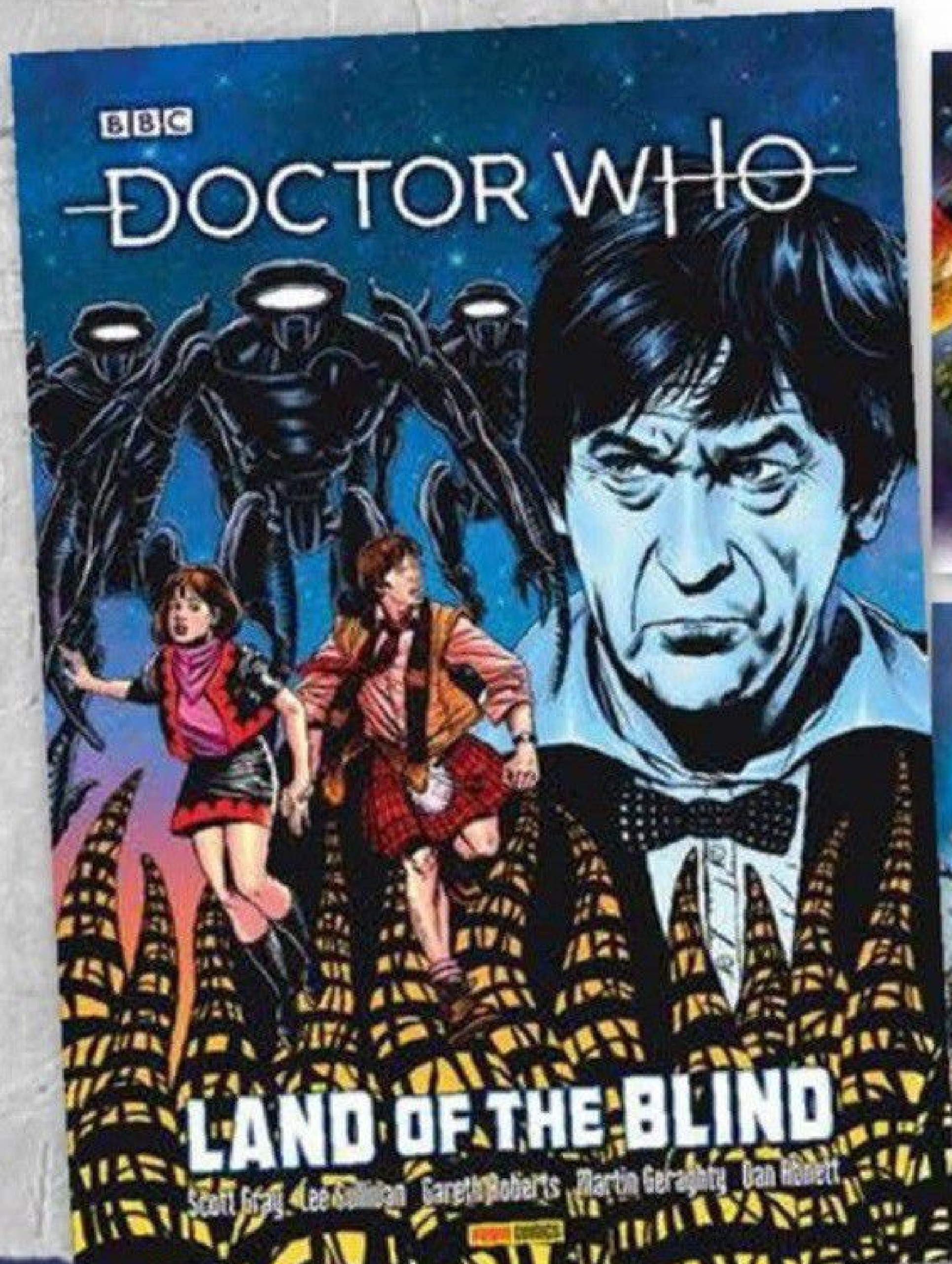
SPECIAL EDITION
THE 2019 YEARBOOK


BBC
DOCTOR WHO
LAND OF THE BLIND

DOCTOR WHO
EVENING'S EMPIRE
DOORWAY TO HELL
EMPEROR OF THE DALEKS
THE HIGHGATE HORROR

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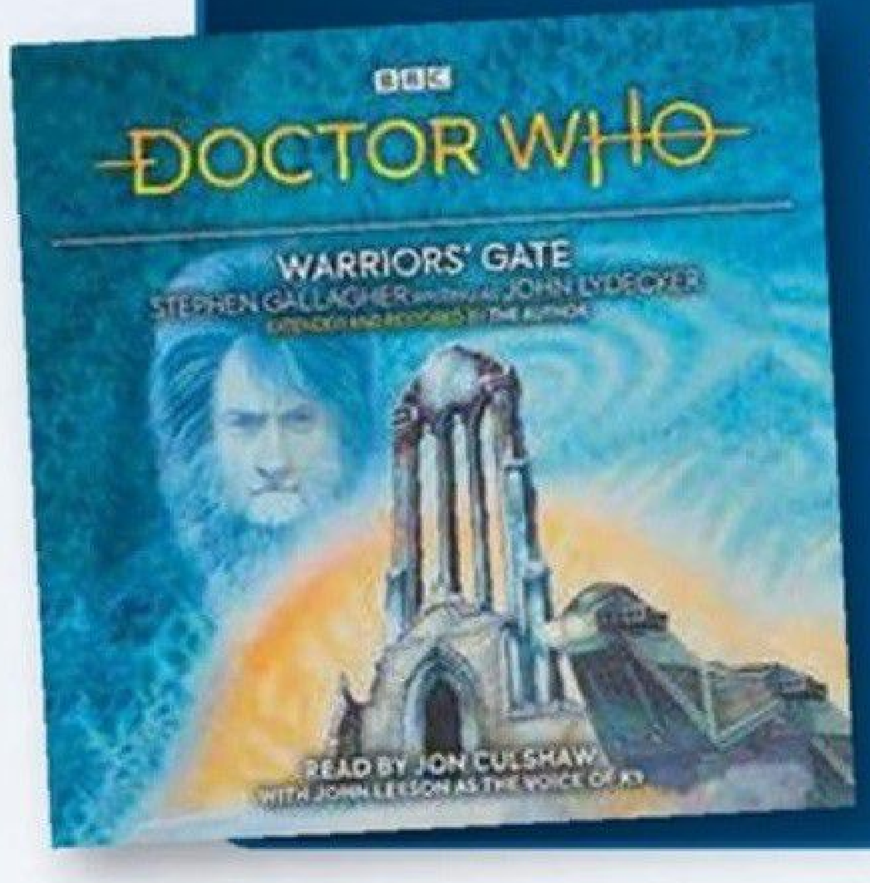
WARRIORS' GATE

TALKING BOOK

BBC Audio has released a new version of Stephen Gallagher's 1981 story *Warriors' Gate*. The talking book, which is read by Jon Culshaw, has been extended by the story's author Stephen Gallagher (writing as John Lydecker) from an unpublished manuscript. John Leeson provides the voice of K9, as his did in the original TV production, while the cover art is the 1982 Target Books illustration by Andrew Skilleter.

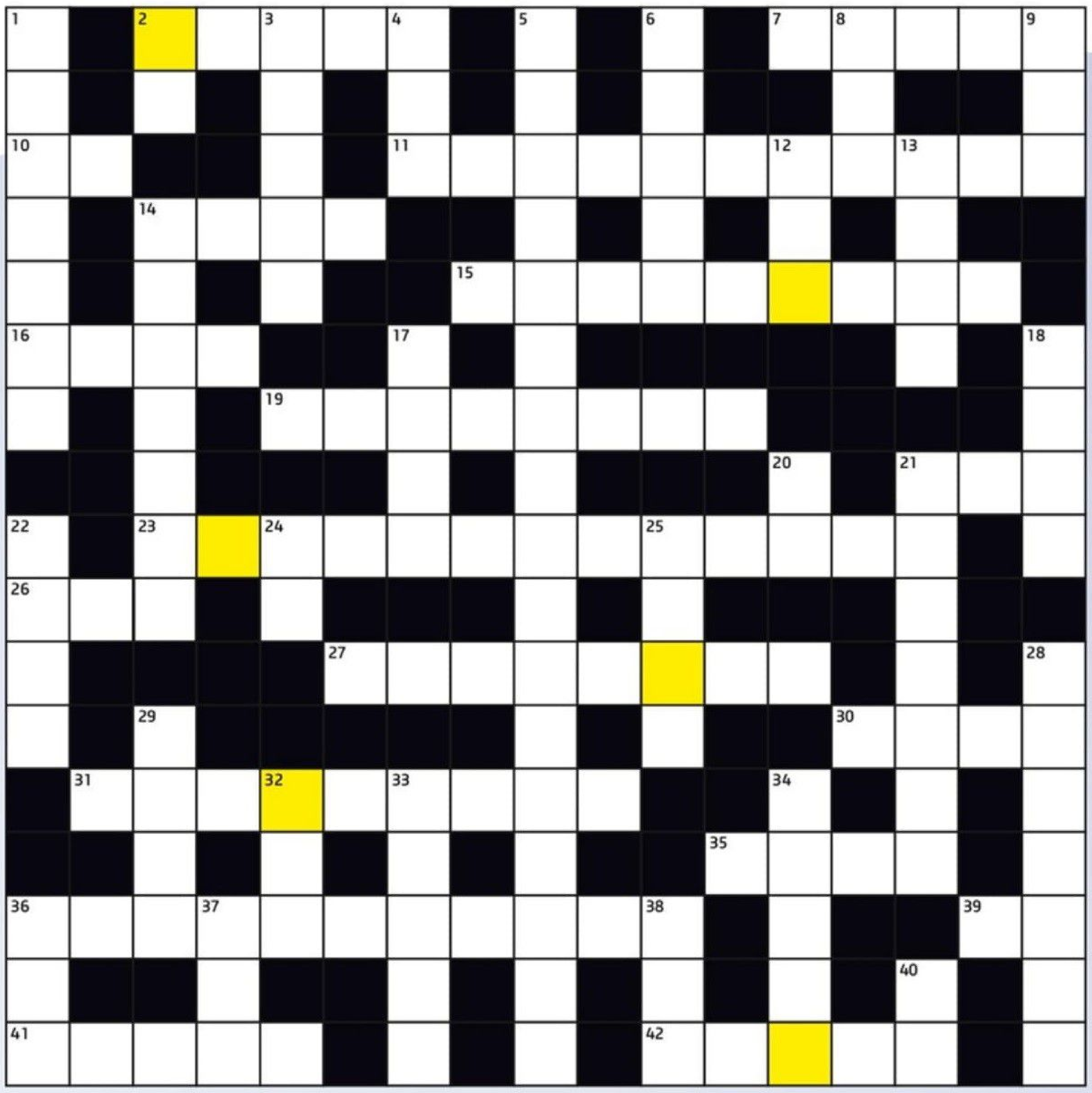
The Fourth Doctor and his companions are trapped in E-Space and struggling to find their way back into their own universe. Arriving at an intersection, the TARDIS is invaded by a refugee of the enslaved Tharil race. With K9 damaged by the time winds, the Doctor, Romana and Adric explore the strange white eternity of the Gateway, where past, present and future cross over...


BBC
DOCTOR WHO
WARRIORS' GATE
STEPHEN GALLAGHER WRITING AS JOHN LYDECKER
EXTENDED AND RESTORED BY THE AUTHOR
READ BY JON CULSHAW
WITH JOHN LEESON AS THE VOICE OF K9

DWM has **FIVE** copies of the CD, which is available now (RRP £20), to give away to lucky readers who can successfully rearrange the letters in the yellow squares of the crossword puzzle to form the name of a type of robot encountered by the Doctor.

Know your E-space from your N-space? Then why not try this puzzle?

DWM CROSSWORD



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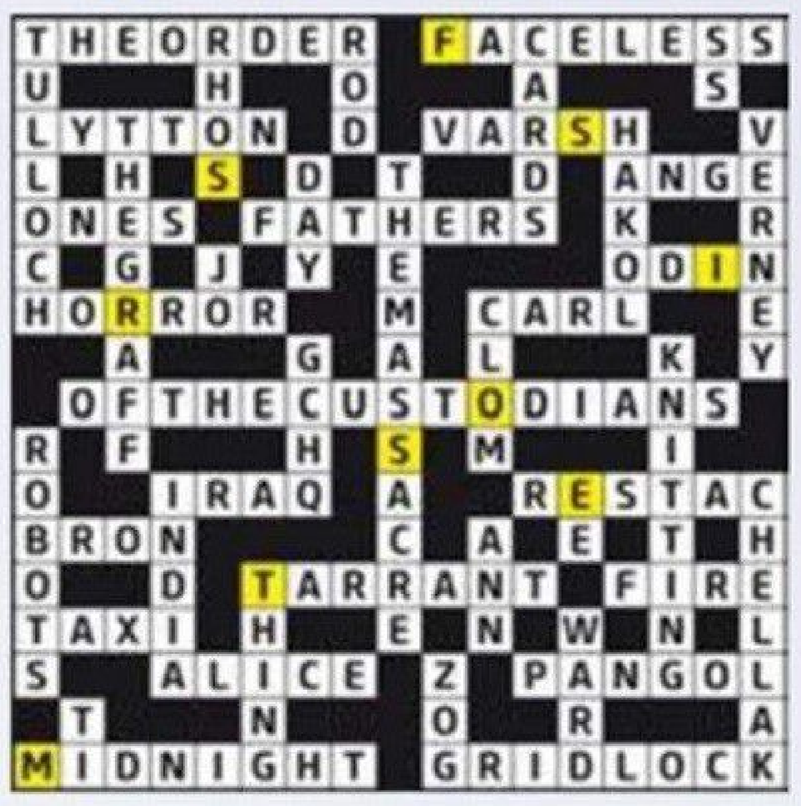
ACROSS

2 Gold ____ – role adopted by 19 Across (5)
7 The ____ – group encountered on Akhaten (5)
10 Graham was sent to get spit from this beast (2)
11 (and 3 Down) *Is There a ____ _ _ ___* – early title for an episode of *The Myth Makers* (6,2,3,5)
14 She refused the Eighth Doctor's offer of help (4)
15 One of the robots that battled the Daleks (9)
16 A companion of the Doctor (4)
19 One of the Doctor's own people (4,4)
21 Processed by *Storm Mine 4* (3)
23 (and 27 Across) Where Maebh Arden found herself (2,3,6,2,3,5)
26 A Pescaton (3)
27 See 23 Across
30 (and 42 Across) Writer of *Ghost Light* (4,5)
31 Old web series based on the Doctor's ship (6,3)
35 Aliens the Doctor encountered on Messaline (4)
36 Writer of *The Happiness Patrol* (6,5)
39 It sent troops to Turmezistan (1,1)
41 (and 17 Down) Played Ransome in *Spearhead from Space* (5,4)
42 See 30 Across

DOWN

1 (and 33 Down) He played Borusa (7,5)
2 *Arachnids in the* __ (1,1)
3 See 11 Across
4 Non-humans regard this colour as camp (3)
5 Visual effects designer (11,6)
6 The indentation of one was found on the wreckage of the Prince Charlie oil rig (5)
8 A companion of the Doctor (3)
9 *The* __ *of the Land* (3)
12 The Sea Eagle in Inverness, for example (3)
13 The ___ One – a marine on Demons Run (4)
14 The ______ of Diplos – wanted criminal (7)
17 See 41 Across
18 Suggested alternative nickname for Romana (4)
20 *Abbrev* Bogus package holiday operator (1,1)
21 *The Ambassadors* __ ____ (2,5)
22 The last of the Dæmons (4)
24 (and 28 Down) Played Captain Cook (1,1,7)
25 Required for Oswin Oswald's soufflés (4)
28 See 24 Down
29 Entity that possessed Tegan – The ___ (4)
32 Father of Madeleine Issigri (3)
33 See 1 Down
34 A member of the Kinda (5)
36 Odin, for example (3)
37 The __ of Harmony (3)
38 Wayne __ – director of *Resolution* (3)
40 Production code of *The Dominators* (1,1)

ANSWERS NEXT ISSUE



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◀ LAST ISSUE'S SOLUTION

LAST ISSUE'S PRIZE WORD: MISS FOSTER

THE CREEPING DEATH VINYL

BBC
DOCTOR WHO
DAVID TENNANT CATHERINE TATE
ASDA
THE CREEPING DEATH

Big Finish's *The Tenth Doctor Adventures: Volume Three* includes three full-cast audio dramas starring David Tennant as the Tenth Doctor and Catherine Tate as Donna Noble – *No Place* by James Goss, *One Mile Down* by Jenny T Colgan and *The Creeping Death* by Roy Gill. All are available to purchase individually (£10.99 on CD, £8.99 to download) or as a box set (£34.99 on CD, £24.99 to download). *The Creeping Death* enjoys an additional release this month on green vinyl, strictly limited to just 1,000 copies.

The story is set in 1952 London as a deadly smog envelops the capital. But something even more dangerous – and alien – is hiding within the mists. When the Doctor and Donna get lost in the fog, they find a motley group of Londoners trying to make their way home. Soon the stakes are raised, as death creeps along the fume-choked streets...

The Creeping Death is available on vinyl exclusively from Asda in the UK from Friday 24 May. We've got **TWO** vinyl editions give away. For a chance to win one, just answer this question correctly:

In 1968's *The Web of Fear*, a mysterious fog in central London concealed which monsters?

A The Zarbi **B** The giant spiders of Metebelis III **C** The Yeti

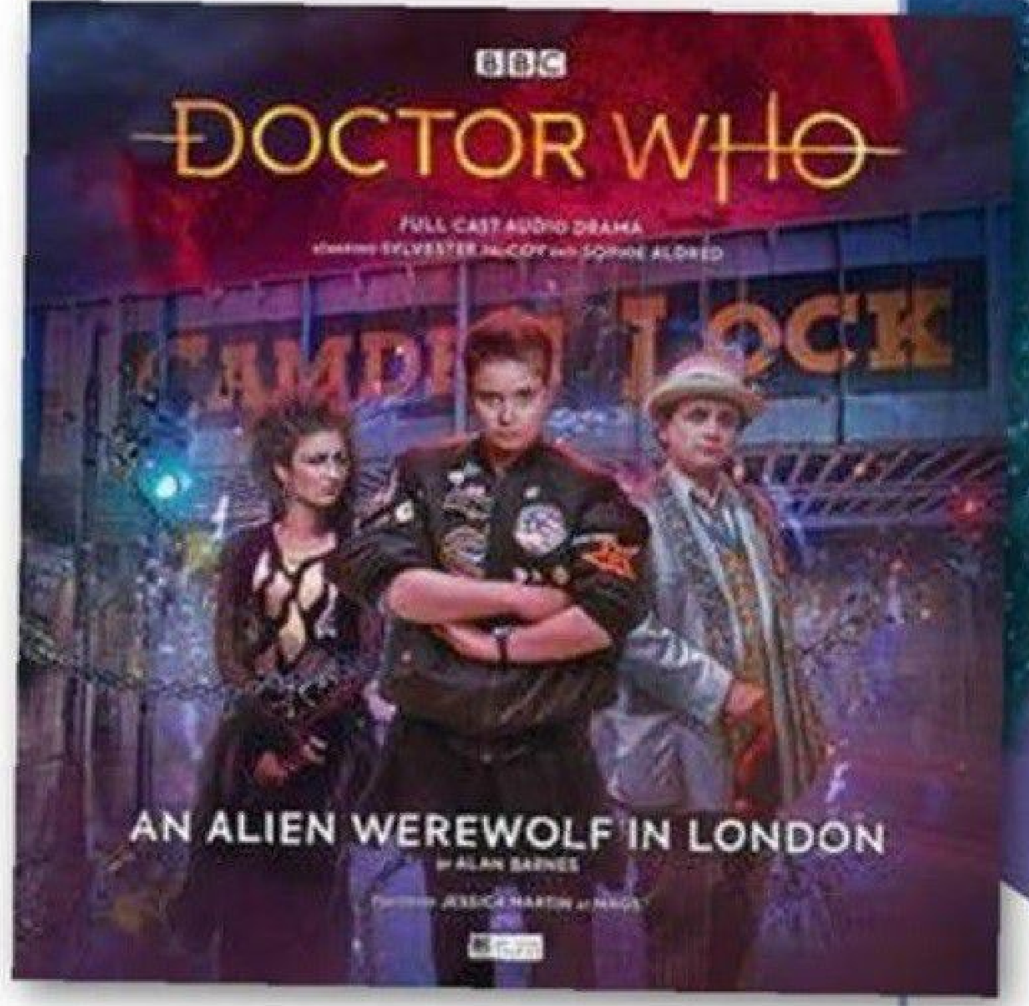
AN ALIEN WEREWOLF IN LONDON CD

An Alien Werewolf in London is a Big Finish full-cast audio adventure starring Sylvester McCoy as the Doctor, Sophie Aldred as Ace and Jessica Martin as the lycanthrope Mags, who first appeared in 1988-89's *The Greatest Show in the Galaxy*.

A space-time summons brings the TARDIS to the strangest place Mags has yet visited. A haven for the freakiest freaks and the weirdest weirdoes: Camden Lock, London, in the early 1990s.

But there's a reason why former TARDIS traveller Ace has brought the old gang back together. She's on a mission to rescue an alien being, held prisoner in a massive mansion.

A mission that can't possibly go wrong. Can it?



An Alien Werewolf in London is available from *bigfinish.com* in June, priced £14.99 on CD and £12.99 to download. Thanks to Big Finish we've got **FIVE** copies of the CD to give away. If you'd like a chance of winning one, correctly answer the following question:

Where do the Seventh Doctor and Ace first meet Mags in *The Greatest Show in the Galaxy*?

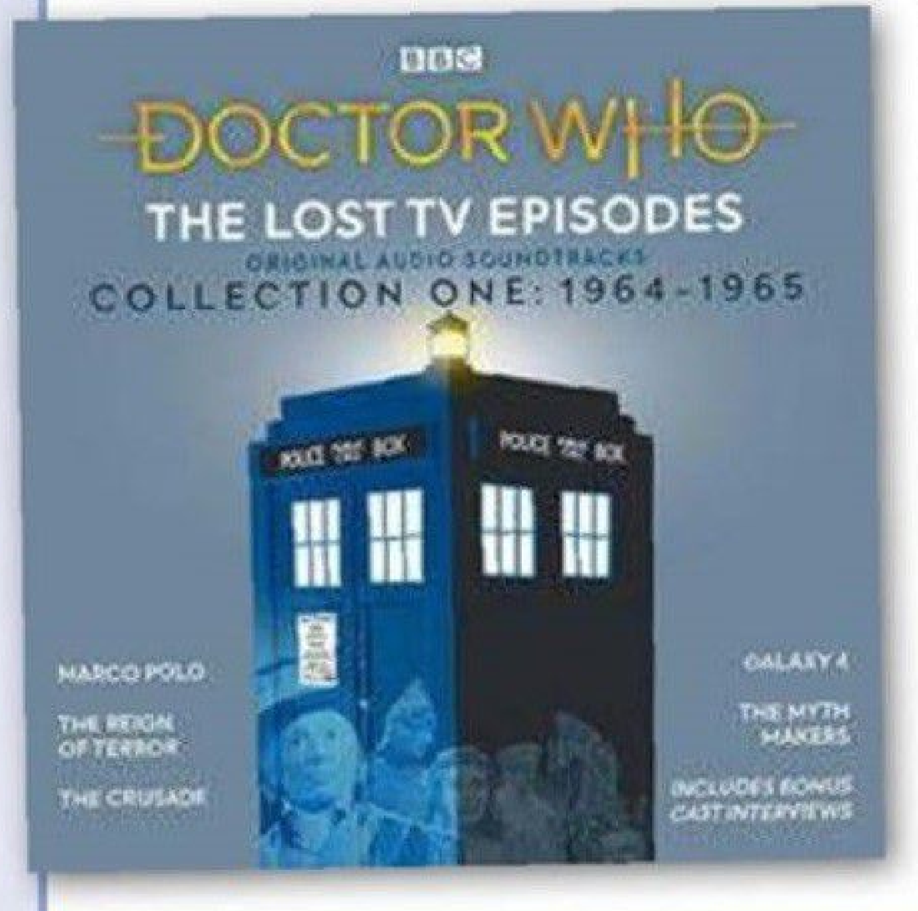
A The Psychic Circus **B** The Globe Theatre

C Hedgewick's World of Wonders

THE LOST TV EPISODES COLLECTION ONE: 1964-1965 CD

The Lost TV Episodes – Collection One: 1964-1965 comprises five soundtracks of 1960s *Doctor Who* serials that are missing from the BBC archive. The stories – all starring William Hartnell as the First Doctor – are *Marco Polo* by John Lucarotti, *The Reign of Terror* by Dennis Spooner, *The Crusade* by David Whitaker, *Galaxy 4* by William Emms and *The Myth Makers* by Donald Cotton.

The soundtrack recordings have been remastered and include additional linking narration provided by William Russell (who played Ian Chesterton), Carole Ann Ford (Susan Foreman) and Peter Purves (Steven Taylor), who also recall their time making the original episodes in a series of bonus interviews. The CD edition of the release features PDF files of high-quality scans of the original BBC TV scripts.



The Lost TV Episodes – Collection One: 1964-1965 is available now, RRP £35 on CD. Thanks to BBC Audio we've got **FIVE** copies to give away. To be in with a chance of winning one, correctly answer the following question:

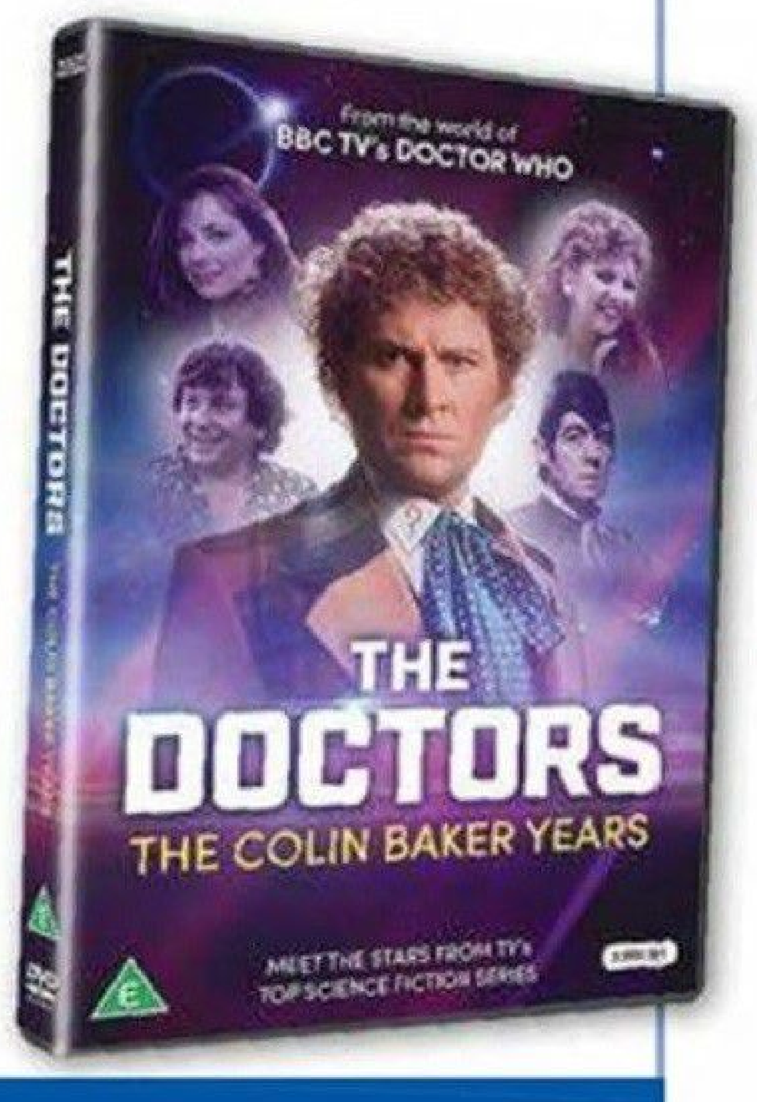
What is the name of the fourth episode of *Marco Polo*?

A The Call of Sighs **B** The Wall of Lies **C** The Hall of Pies

THE DOCTORS: THE COLIN BAKER YEARS DVD

The latest in Koch Media's unofficial DVD series exploring the making of *Doctor Who* is *The Doctors: The Colin Baker Years*.

This two-disc set contains six documentaries presented by Sophie Aldred, Robert Dick and Nicholas Briggs, featuring in-depth interviews with Colin Baker (the Sixth Doctor), Nicola Bryant (Peri), Bonnie Langford (Mel), Michael Jayston (The Valeyard), producer John Nathan-Turner and script editor Eric Saward. There's also an introduction from Nicholas Briggs and Reeltime Pictures producer Keith Barnfather.


From the world of BBC TV's DOCTOR WHO
THE DOCTORS
THE COLIN BAKER YEARS
MEET THE STARS FROM TV's TOP SCIENCE FICTION SERIES

The Doctors: The Colin Baker Years is available now from *timetraveltv.com* priced £10 on DVD. An extended 80-minute version of Sophie Aldred's interview with Bonnie Langford is available as a separate release, priced £10 on DVD, £6 to download and £3 to stream. We've got **FIVE** copies of *The Colin Baker Years* DVD to give away. Fancy having a go at winning one? Just answer this question:

What are the Sixth Doctor's first words post-regeneration in *The Caves of Androzani*?

A "What are you doing here?"

B "You were expecting someone else?" **C** "Oh, brilliant!"

TERMS AND CONDITIONS

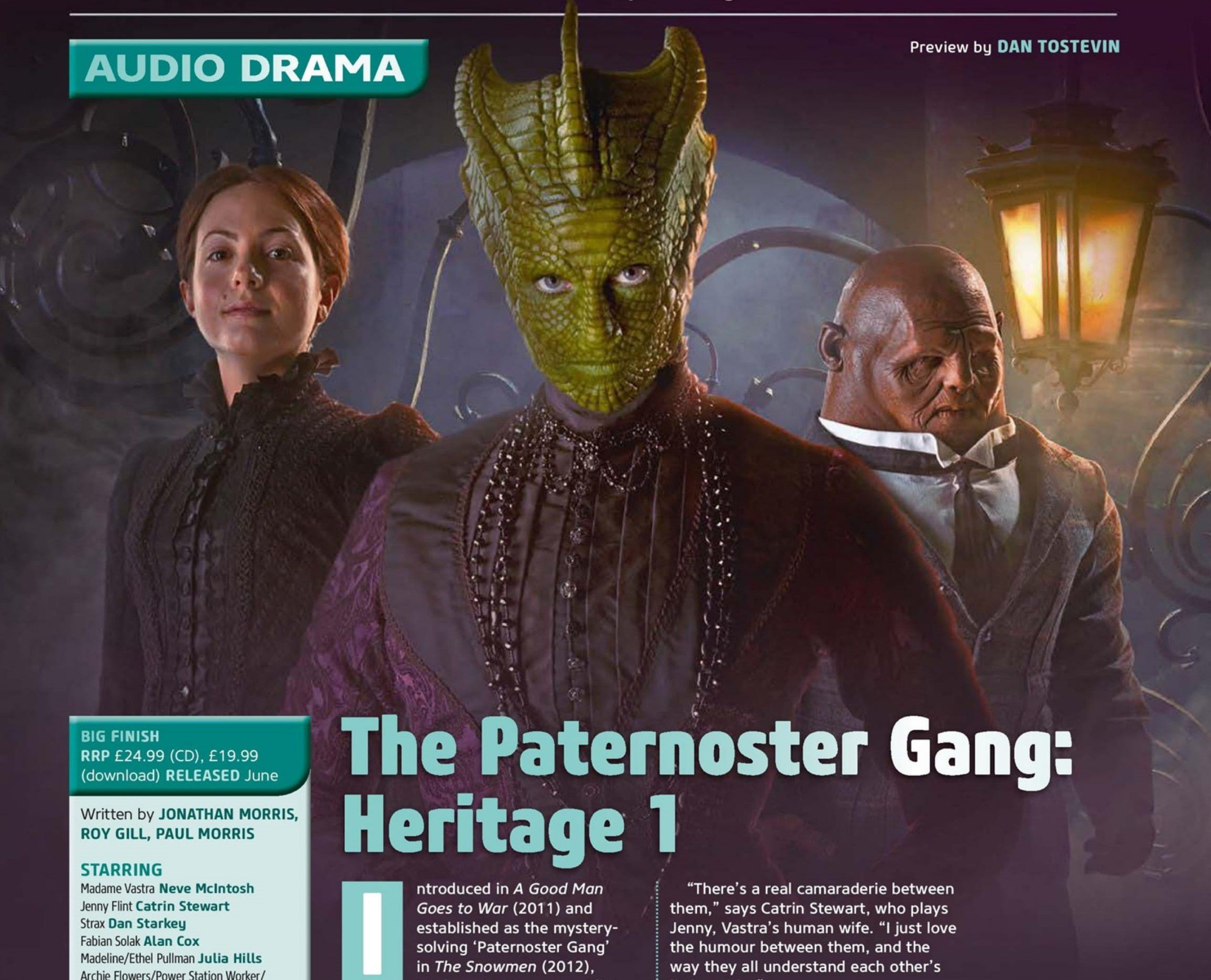
The competitions open on Thursday 2 May 2019 and close at 23.59 on Wednesday 29 May 2019. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Preview by **DAN TOSTEVIN**



BIG FINISH
RRP £24.99 (CD), £19.99 (download) **RELEASED** June

Written by **JONATHAN MORRIS, ROY GILL, PAUL MORRIS**

STARRING
Madame Vastra **Neve McIntosh**
Jenny Flint **Catrin Stewart**
Strax **Dan Starkey**
Fabian Solak **Alan Cox**
Madeline/Ethel Pullman **Julia Hills**
Archie Flowers/Power Station Worker/Market Trader **Alex Lowe**
Inspector Cotton/Silas Beckett **Finlay Robertson**
Stonn **Christopher Ryan**
Tom Foster **Arthur Hughes**
Vella **Beth Goddard**
Neville Plumstead/Creature **Bobby Harris**
Charlotte Mayfly **Lucy Briggs-Owen**
Sir Jasper Eagleton/Old Smallpiece/Jonathan Mayfly **Trevor Cooper**
Penny Lambeth/Angie Sangster/Archivist **Daisy Ashford**

The Paternoster Gang: Heritage 1

Introduced in *A Good Man Goes to War* (2011) and established as the mystery-solving 'Paternoster Gang' in *The Snowmen* (2012), Madame Vastra, Jenny Flint and Commander Strax have always fascinated *Doctor Who* fans.

"We were sort of parachuted in, and we had a history," says Neve McIntosh, who plays Vastra, a crime-fighting Silurian based in Victorian London. "So there was a lot of intrigue about 'Who are these characters?' And I think maybe it was interesting to have Silurians and Sontarans – regular enemies of the Doctor – being good guys."

"There's a real camaraderie between them," says Catrin Stewart, who plays Jenny, Vastra's human wife. "I just love the humour between them, and the way they all understand each other's little quirks."

"They're a nice mixture," agrees Dan Starkey, who plays Strax, a Sontaran warrior turned nurse turned butler. "We don't have origin stories for them all, but they've all got strong personalities. I think they all work and interact interestingly with their world individually, but when it's all three together, there's a nice chemistry."

There was talk of a TV spin-off for the trio, but it never materialised.

Above: Jenny Flint (Catrin Stewart), Madame Vastra (Neve McIntosh) and Strax (Dan Starkey) return for new adventures in *The Paternoster Gang: Heritage 1*. Art by Tom Webster.

(Neve and Dan speculate that the combination of the period setting and prosthetic make-up would have been prohibitively expensive.) Audio seemed like an obvious alternative home; Strax and Vastra made solo appearances in *Jago & Litefoot* and *The Churchill Years* respectively, but Big Finish was unable to use the characters together until last year. The first season of *The Paternoster Gang*, subtitled *Heritage*, finally begins in June.

"It kind of happened in reverse," says producer David Richardson. "Normally at Big Finish, we will get the licence to do something, ask the actors' agents if they're interested, and then hopefully we'll end up doing it. It was different with *The Paternoster Gang*, because we'd worked a lot with Dan and Neve in the past, and they would say, 'I'd love to do the Paternoster Gang on audio! Please make it happen!' It just took a long time – probably three or four years – for us to get the licence to be able to do it."

Once that licence was acquired, Neve suggested a meeting between cast and crew to discuss storylines. "We all met up in the Big Finish office," David recalls. "It was myself, Matt Fitton [script editor], Ken Bentley [director], Neve and Dan – Catrin couldn't make it because she wasn't in London – and we spent a couple of hours going through ideas."

"It's so nice, as an actor, when you get called in like that: 'You know this character. You've played them for quite a while. What do you think?'" says Dan. "It was a very good, open-ended conversation about fun situations to put the gang in."

Heritage will span 12 episodes, to be released in four instalments. "It's an ongoing story, and there's a series arc that will gradually appear," says David. "Both Neve and Dan suggested some superb stuff, and over the course of these 12 episodes, you'll see a lot of those ideas."

June's *Heritage 1* contains the first three adventures: *The Cars That Ate London*, *A Photograph to Remember* and *The Ghosts of Greenwich*.

"The stories are really good," says Neve. "We've got werewolves, we've got zombies... There are so many lovely influences – things like [the 1984 horror film] *The Company of Wolves*. They've very elite, the werewolves, picking on the poorer people and their essence – which has got a wee bit of [the 1982 fantasy film] *The Dark Crystal* about it as well."

> **"The stories are really good, we've got werewolves, we've got zombies... There are many lovely influences."** NEVE McINTOSH

"Strax goes on solo missions, kind of under the radar, infiltrating things in his rather blunt way," adds Dan. "You also see the domestic side of things. You see them functioning as a little detective agency. Sometimes they get called in by Inspector Cotton of the Yard, and sometimes they find stuff themselves. We all use our different strengths to combat the evils, and we've got a great guest cast who we're either butting up against or aiding in the struggle – like Alan Cox, who's a great foil for us all as this Tesla-like industrialist."

"Jenny's following her nose as always, finding all the clues and using different tactics to befriend people," adds Catrin. "She can read people really well, and knows 'This is the kind of person I need to be now', so you're definitely seeing her play the part, really thriving and enjoying her own missions. But there's also the teamwork – all of them finding the baddies and solving the crimes. You also get to see their home life. There are some really nice gentle, loving moments between Vastra and Jenny."

All three leads have thrown themselves into the series. "We kept getting told to stop jumping around so much, because our feet were stomping!" says Neve, laughing. "I had to take my boots off and just do it in my socks. But yes, it's been great fun. And I don't have three-and-a-half hours in make-up every morning to deal with, which is quite nice!"

Above: The cast of *Heritage 1* includes Catrin Stewart, Arthur Hughes, Neve McIntosh, Beth Goddard, Dan Starkey and Christopher Ryan.

Above right: Henry Gordon Jago (Christopher Benjamin) makes the acquaintance of Professor George Litefoot (Trevor Baxter) in Part Five of *The Talons of Weng-Chiang* (1977); the first set of *Jago & Litefoot* audio dramas from Big Finish was released in 2010.

Left inset: The Paternoster Gang investigates in *The Snowmen* (2012).

Below: Catrin, Dan and Neve in the studio.

The Paternoster Gang isn't the first audio spin-off to feature old friends of the Doctor investigating the unusual in Victorian London. From 2010 to 2018, Big Finish released *Jago & Litefoot*, which featured characters from 1977's *The Talons of Weng-Chiang*.

"This is actually the first conversation that script editor Matt Fitton and I had when we came to plan the series: what is unique to *The Paternoster Gang* which sets it apart from *Jago & Litefoot*?" says producer David Richardson. "We decided that [Paternoster Gang creator] Steven Moffat's Victorian London was actually very different. Most of the time on *Jago & Litefoot*, we were steering clear of aliens being involved – it was always a more human threat. Whereas with *The Paternoster Gang* – although the tropes of Victorian London are all there: you've got foggy streets and lamplight and all that stuff – it's more alien-based. That takes it off in a different direction."

If there is a similarity to *Jago & Litefoot*, says David, it's tonal. "As well as being scary and fascinating and exciting, *The Paternoster Gang* is really, really funny."

AUDIO DRAMA

The Tenth Doctor Adventures Volume Three

Preview by **EMILY COOK**

It's the family reunion many fans have long hoped for – the Nobles are back together, recreating the magic of *Doctor Who*'s 2008 series for *The Tenth Doctor Adventures: Volume Three*. It's the second run of Big Finish's full-cast *Tenth Doctor* audios to star Catherine Tate as Donna Noble and the first for Bernard Cribbins and Jacqueline King, reprising their roles as Donna's granddad Wilf and mum Sylvia respectively.

"It's *so* lovely to be additionally joined by Jax and Bernard this time and to have a chance to hang out with old friends again," says David Tennant, who returns once again to voice the Tenth Doctor. "But it's weird how familiar it all is, because it's been quite a long time now..." Ten years. "*Ten years*! I know! It doesn't seem right, does it? Increasingly now, I meet grown-up people who say, 'You were such a big part of my childhood.' Which of course is lovely, but you do think, 'Ooh...' Time moves on."

"It does feel like yesterday," agrees Jacqueline. "It's all very surreal. I haven't seen David or Catherine at *all* since we did *Doctor Who*. So we're picking up on conversations from ten years ago, asking about children who have grown up and things like that."

BIG FINISH
RRP £34.99 (limited edition CD box set), £24.99 (download) Stories also available individually priced £10.99 (CD), £8.99 (download)
RELEASED May

Written by **JAMES GOSS, JENNY T COLGAN, ROY GILL**

STARRING

The Doctor	**David Tennant**
Donna Noble	**Catherine Tate**
Wilfred Mott	**Bernard Cribbins**
Sylvia Noble	**Jacqueline King**
Judoon Captain/Clo (Judoon Junior)/Judoon	**Nicholas Briggs**
Justin/Hidden Voice	**Joel Fry**
Jas	**Peter Singh**
Patricia Derbyshire	**Eleanor Crooks**
Andrea	**Rakie Ayola**
Pickus	**Christopher Naylor**
Garth/Thispus	**Robert Whitelock**
Ivy Clark	**Lauren Cornelius**
Terry Hopkins	**Theo Stevenson**
Richard Cooper	**Kieran Bew**
Malcolm Wishart	**Stephen Critchlow**
Alice Aiken/Fumifugium	**Helen Goldwyn**

DAVID TENNANT • CATHERINE TATE
BBC
DOCTOR WHO
THE TENTH DOCTOR ADVENTURES
VOLUME THREE
THREE FULL CAST AUDIO ADVENTURES
BIG FINISH WE LOVE STORIES

Jacqueline and David are catching up in the green room at London's Moat Studios, where recording is taking place. But they're soon interrupted by the arrival of Catherine, who's escorting Bernard in from his taxi.

"Hellooo!" booms Bernard, immediately starting to work the room. "Everybody's taller – look at that!"

Meanwhile: "My daughter!" cries Jacqueline, giving Catherine a tight hug. "Damn it, she looks so gorgeous and young and fabulous," she tells us later.

For the *Who* class of 2008, returning to their now-decade-old characters was, in the words of David Tennant, "like slipping back into a very happy coat. The first time Catherine and I did these two years ago, I worried it would be difficult to key back in. But staring through a booth at Catherine is enough to bring it back reasonably quickly."

"I never do print interviews anymore," says Catherine, "but I'm talking to you because *Doctor Who* is dear to my heart and because I love this character. I had absolutely no idea anyone else would have ever even *remembered* Donna, though. I've just started doing conventions and I'm bowled over by fans' empathy for her and also how knowledgeable they are." She laughs. "It seems a lot of people know her better than I do."

Below left: Wilf Mott (Bernard Cribbins) joins the Doctor (David Tennant) on his adventures in *The End of Time* (2009-10).

Below right: The cast of *No Place*, the first story in *The Tenth Doctor Adventures: Volume Three*, includes Joel Fry and Peter Singh.

SITTING-DOWN ACTING

"I was very fortunate working with David," says Bernard Cribbins. "I think he was a *very* good Doctor. He's that sort of actor. Acting is very often a case of surprising people and David is great at that. We had a good time together. It was a very happy job.

"There was one thing I didn't like about him, though: he was a much faster runner than I was. We did several scenes where he had to say, 'Right, come on Wilf!' And before I could even get three steps, he was 200 yards away. He really is very fast on his feet. I think Usain Bolt used to get lessons from him!"

"Yes, there was an awful lot of running," David remembers. "I don't know if I'd be able to cope with that amount ten years on." He laughs.

Of course, at Big Finish no running is required – or even possible. Does David feel his Doctor is constrained by a studio booth? "A little bit," he admits. "I do find myself jigging about quite a lot, which must be a sort of instinctive reach for that."

Meanwhile, Bernard is delighted to be doing *Doctor Who* on audio. "Sitting-down acting," he says with a sigh and a satisfied smile. "It's lovely."

To help get back into character today Catherine has been adding her own 'Donna-isms' to the script. "It rarely happens because Donna is always written so well, but sometimes I'll make a tiny tweak to a line. It only makes a difference to me but helps me feel more 'Donna'. I did think, 'Maybe I should watch some old episodes,' but I didn't in the end."

Bernard, on the other hand, did. "I was running through some stuff on my video recorder and saw five episodes of *Doctor Who*. I erased the ones I wasn't in and looked at a little bit of Wilfred to get the feel of him again. It came back fairly quickly, I must say. Recording today, it's like we stopped two months ago and we're just picking it up again. Although you can tell he sounds older, can't you?"

Jacqueline disagrees. "Obviously in person things have changed, but to my ear we all sound exactly the same on mic."

Jacqueline is a familiar face and voice here at Big Finish. "They're gorgeous to work for," she says. "So when they asked if I'd do this, I don't think they'd got the sentence out before I'd said yes!"

Bernard is the only Big Finish newbie today. "To work with acting royalty like Bernard is a delight," says director Ken Bentley. "He's a masterclass in acting. But the thing that keeps surprising me is *who* he's worked with. I've heard stories of him sharing limericks with Alfred Hitchcock. The quality of anecdotes is amazing!"

"It's a *huge* thrill to have Bernard on board," agrees producer David Richardson. "When we started thinking about this release I got in touch with [*Doctor Who*'s 2005-10 showrunner] Russell T Davies and said, 'I was thinking it'd be fun to get Sylvia Noble into the mix, would that be OK?' And Russell said, 'Oh yes! And you must get Bernard as Wilf as well!'

"I thought, 'I'd love to, but I wonder if he'll do it.' I got in contact with Bernard's agent and had a lovely reply saying he'd definitely be there, as *Doctor Who* was one of the happiest jobs of his life. Securing this team is really special. Clearly behind the scenes there's a huge amount of affection between them."

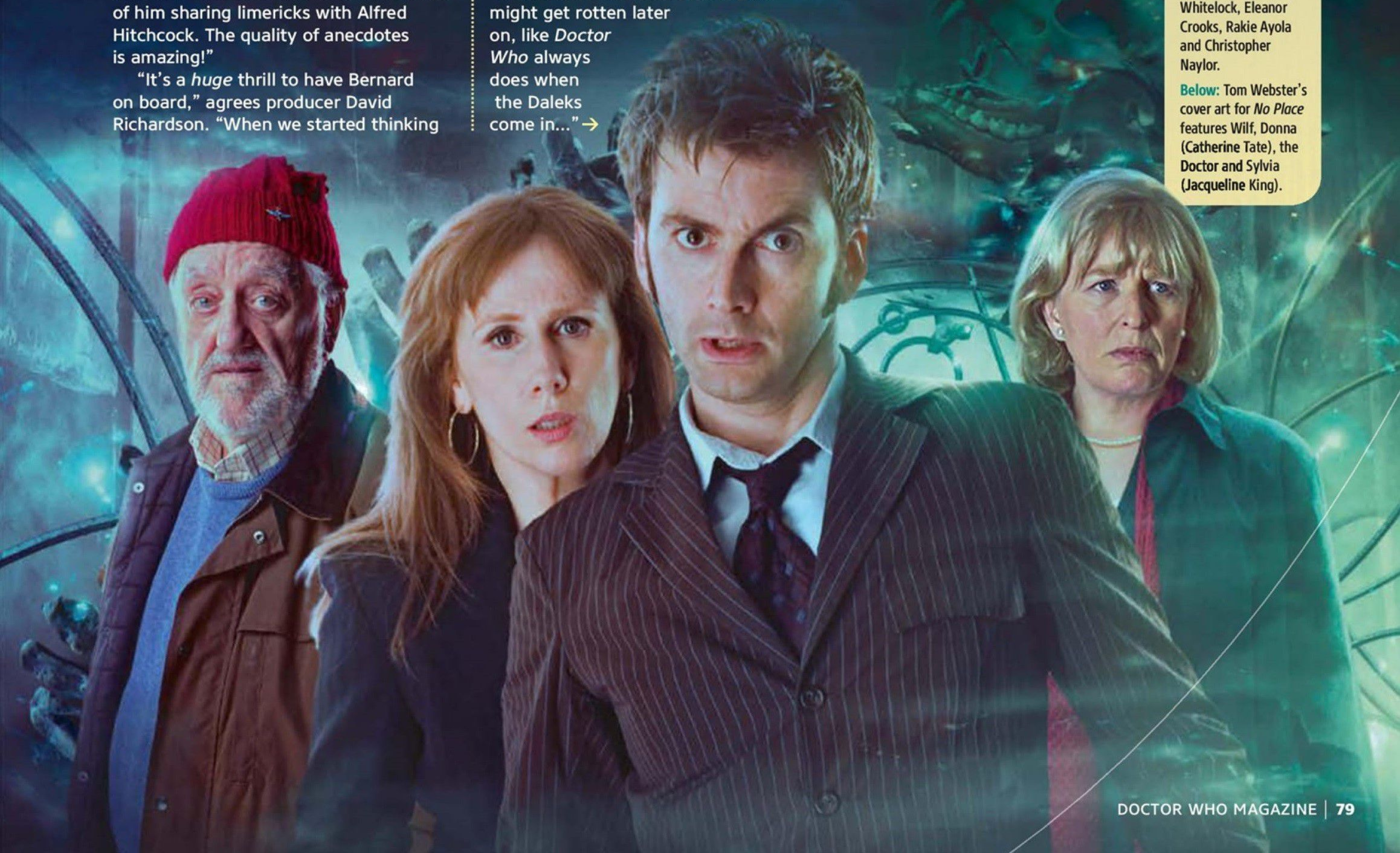
"Yes, we're getting on like a house on fire," says Bernard. However, something else is on his mind. "I want to know what's for lunch, that's the main thing." Bernard's been assured that Big Finish lunches are renowned. "I'm glad I accepted the job then! But I may hold you to that. If the food's not good it should be put in print that an error was made." Bernard laughs, then blows a raspberry into **Doctor Who Magazine**'s dictaphone.

Lunch prospects aside, what's Bernard making of his Big Finish experience? "So far, it's wonderful. Although it might get rotten later on, like *Doctor Who* always does when the Daleks come in..." →

"It's *so* lovely to be joined by Jax and Bernard this time and to have a chance to hang out with old friends again." DAVID TENNANT

Above: The cast of *One Mile Down*, the second story in the set, includes Robert Whitelock, Eleanor Crooks, Rakie Ayola and Christopher Naylor.

Below: Tom Webster's cover art for *No Place* features Wilf, Donna (Catherine Tate), the Doctor and Sylvia (Jacqueline King).



Upcoming Releases

AUDIOS

JUNE RELEASES

▶ *The Paternoster Gang: Heritage 1* by Jonathan Morris, Roy Gill, Paul Morris Big Finish £25 (CD), £20 (download)

▶ *The Companion Chronicles – The First Doctor: Volume 3* by Julian Richards, Guy Adams Big Finish £20 (CD), £15 (download)

▶ *An Alien Werewolf in London* [Seventh Doctor] by Alan Barnes Big Finish £14.99 (CD), £12.99 (download)

▶ *Torchwood: God Among Us – Part 3* Alexandria Riley, Robin Bell, Tim Foley and James Goss Big Finish £28 (CD), £25 (download)

▶ *Torchwood: Sargasso* by Christopher Cooper Big Finish £9.99 (CD), £7.99 (download)

▶ *Same Face* [Third Doctor] by Julian Richards Big Finish £2.99 (download)

Monday 6 June

▶ *The Armageddon Factor* [Fourth Doctor, talking book] by Terrance Dicks BBC Audio £20

▶ *Doctor Who and the Pescatons* [Fourth Doctor] by Victor Pemberton BBC Audio £5.00 (download)

JULY RELEASES

▶ *Legacy of Time* [multi-Doctor] by James Goss, Guy Adams, Jonathan Morris, Matt Fitton, John Dorney Big Finish £44.99 (CD), £39.99 (download)

▶ *The War Master: Rage of the Time Lords* by Tim Foley, David Llewellyn Big Finish £22.99 (CD), £19.99 (download)

▶ *Battle Scars* [Ninth Doctor] by Selim Ulug Big Finish £2.99 (download)

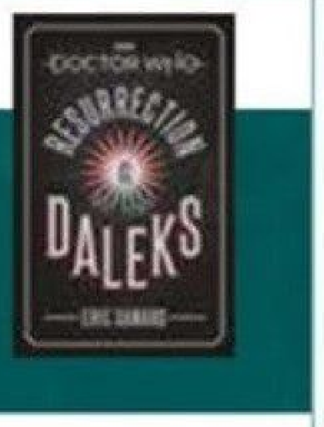
▶ *Torchwood: Serenity* by James Moran Big Finish £9.99 (CD), £7.99 (download)

BLU-RAY

Monday 8 July

▶ *Doctor Who – The Collection: Season 10* [Third Doctor] BBC Studios, £56.16

BOOKS



Thursday 18 July

▶ *Resurrection of the Daleks* by Eric Saward, BBC Books, £12.99

MAGAZINES

Thursday 30 May

▶ DWM 539 Panini, £5.99

▶ DWM 539 – Deluxe Edition Panini, £9.99

Thursday 27 June

▶ DWM 540 Panini, £5.99

→ *The Tenth Doctor Adventures: Volume Three* comprises a trio of (Dalek-free) adventures. "We went into the box set planning three scripts that would feel very different in tone and style," explains David Richardson. "But they all have that flavour of Series 4."

First up is *No Place*, written by James Goss, which is being recorded today. "We're in Donna's contemporary London and the Noble family are in a home-makeover show investigating a haunted house," says script editor Matt Fitton. "The Doctor goes undercover as Donna's adoring husband. It's fun, but it has some scary moments too..."

"We don't often do a horror story," adds Ken Bentley. "We generally avoid things that are too upsetting or challenging or frightening, so it's an unusual story in that respect."

"It's an audio version of found-footage, sort of *The Blair Witch Project* on CD," David Tennant explains. "It's quite high concept. *Doctor Who* scripts have been written now for over 55 years. That's a lot of ideas that have been used up already, so it must be hard to find new ways of telling a *Doctor Who* story. Yet this script is something I've never heard before."

Jenny T Colgan, who previously penned *Time Reaver* for Big Finish's first set of Doctor and Donna adventures, returns with *One Mile Down*. "Jenny has conjured up another outlandish alien environment," says Matt. "Vallarasee is a city lost beneath an alien sea, encased by a huge dome to allow air-breathing tourists to visit."

This story sees the return of the Judoon, voiced by Nick Briggs. "They're guarding these places of interest – like an armed National Trust!" Matt reveals. "As a mercenary race, it's always intriguing to see which side they're on. Will they be a help or a hindrance?"

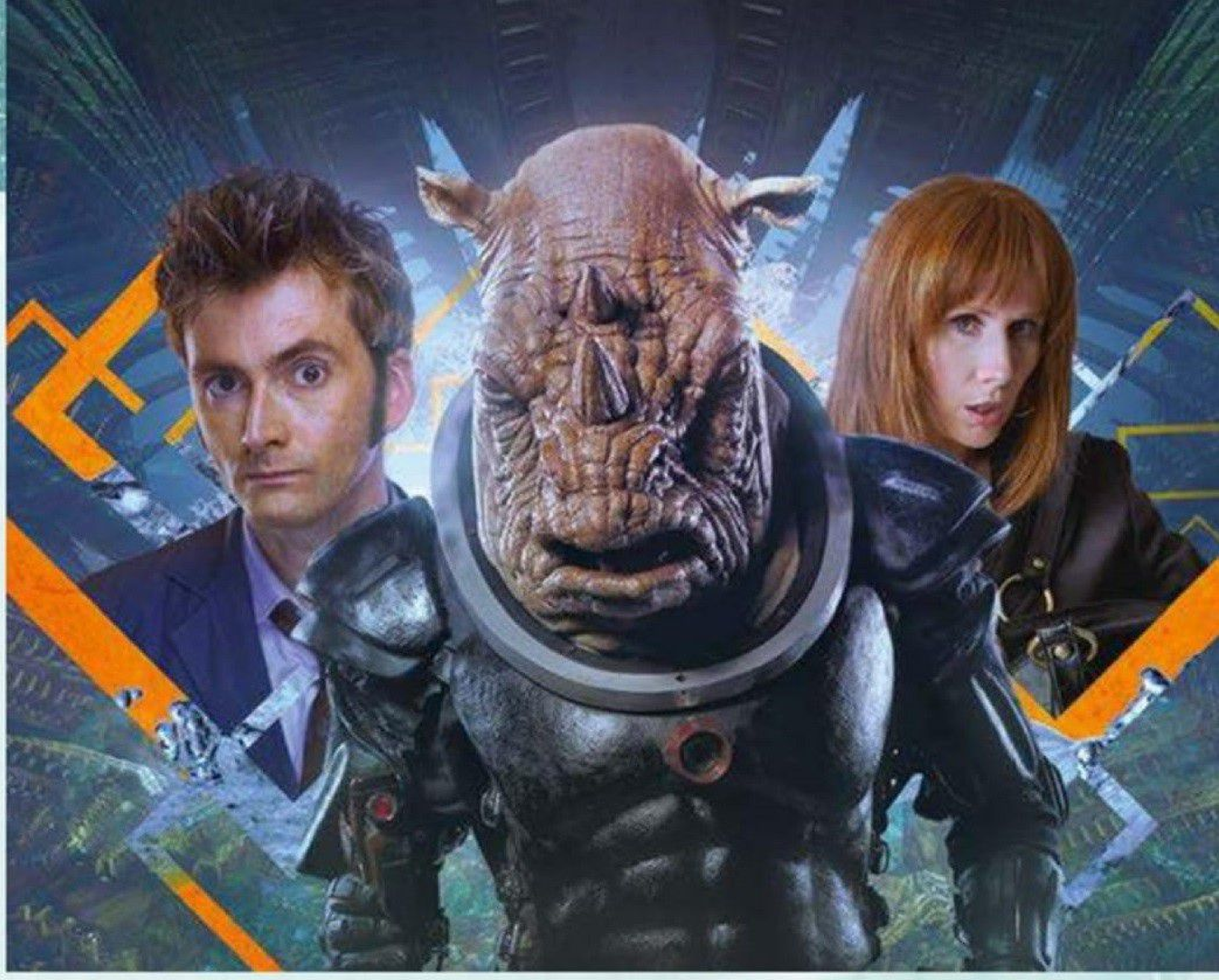
The final instalment is Roy Gill's *The Creeping Death*. "It's a lovely, atmospheric, character-driven period piece," Matt continues, "set in 1950s London just as the Great Smog descends on the capital. Donna strikes up a relationship with a young gay man, while the Doctor meets a cinema usherette who's on his wavelength. Together they face a deadly alien threat, leading to a climactic confrontation..."

"Big Finish writers are *amazing*," says Jacqueline. "They have entirely new stories and imagination. We're all roaring with laughter at the little nods to Bernard's *actual* personal life, not just his Wilf character. And the references to Russell T, talking about the bees for example. I love that."

David Richardson is keenly aware that "Big Finish is producing stuff that is going alongside the incredible work that Russell did. The terrifying thing about working on these audios is you know you're playing in an area that was probably one of *the* most successful times in *Doctor Who*'s history. It's a *huge* standard to aspire to."

"Russell T Davies is such a damn good writer," Bernard asserts. "All his stuff is so watchable. But on *Doctor Who*, in particular, his relationships were so good. I mean, me and my daughter and her daughter, then suddenly the Doctor's in the middle of it all... brilliant!"

David Tennant agrees. "Russell was brilliant at creating family units that people completely identified with and fell in love with. There was a similar reaction last year when I did the Big Finish stuff [*The Tenth Doctor Adventures: Volume Two*] with Billie [Piper] and Camille [Coduri]. Because it was the same with Rose and Jackie, Martha's family, and of course the Nobles. You felt you knew those characters; you felt welcomed into their home. It's always very nice to revisit that." **DWM**



Above: A Judoon dominates Tom Webster's cover art for *One Mile Down*.

Below: The cast of *The Creeping Death*, the third story, includes Kieran Bew, Stephen Critchlow, Theo Stevenson, Lauren Cornelius and Helen Goldwyn.

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THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#20: Lady Peinforte

Silver Nemesis (1988)

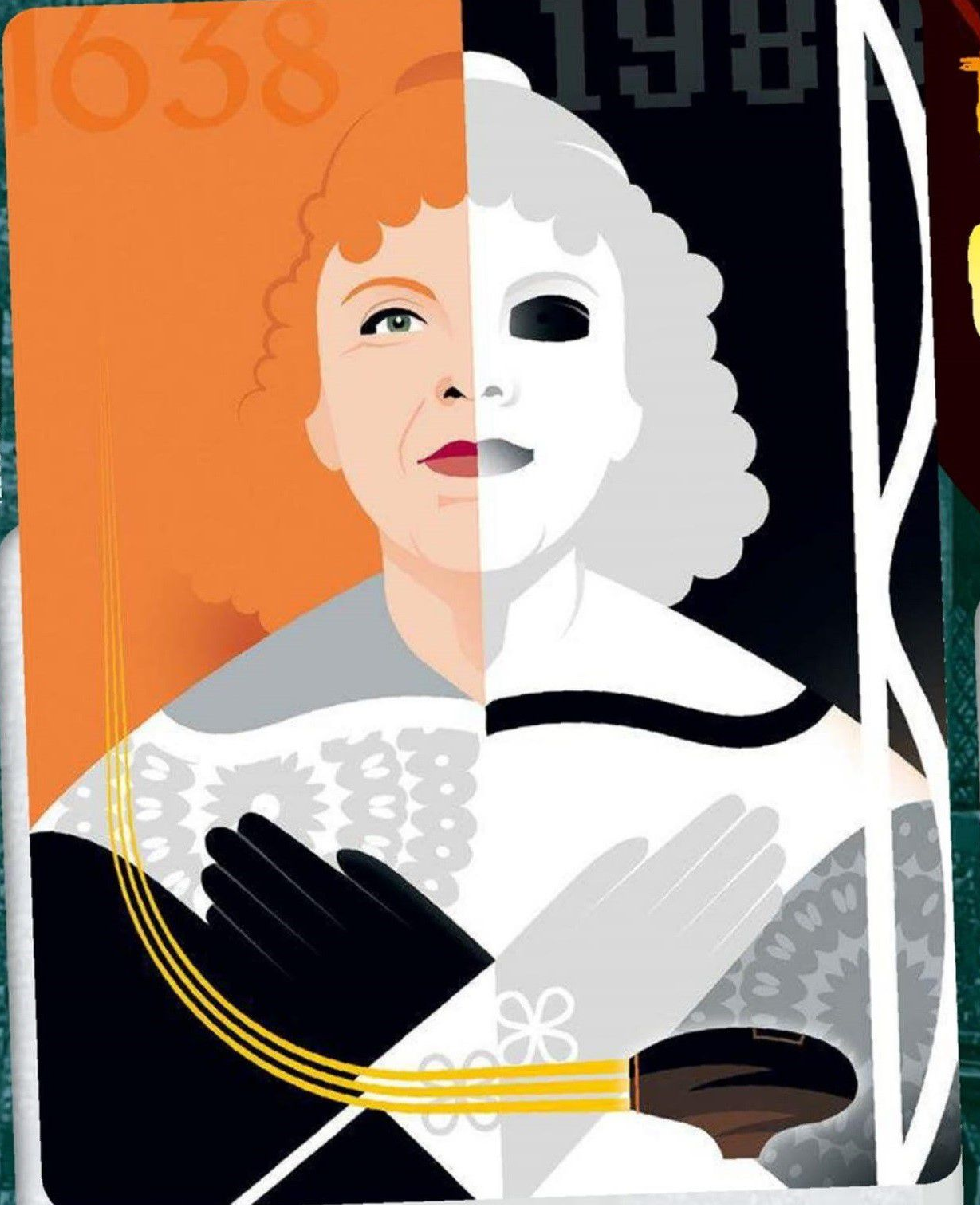


ILLUSTRATION BY BEN MORRIS

Prithee, attend! 'Tis I, the Lady Peinforte, of glorious evil!

You may know that in the year of 1638 a star of silver metal didst fall into the meadow outside my house, and that I didst fashion it into a likeness of myself? My immaculate beauty carved in absolute evil! I wouldst desire to embrace her, though that be a bit weird. But then that little man, the nameless Doctor, didst rob me of my Nemesis by launching it into space, so I have employed a mathematician to calculate the date of its return and prepared a potion to transport me and my servant Richard to that time. All that remains is to do the drinking of the potion! Down in one! Bottoms up!

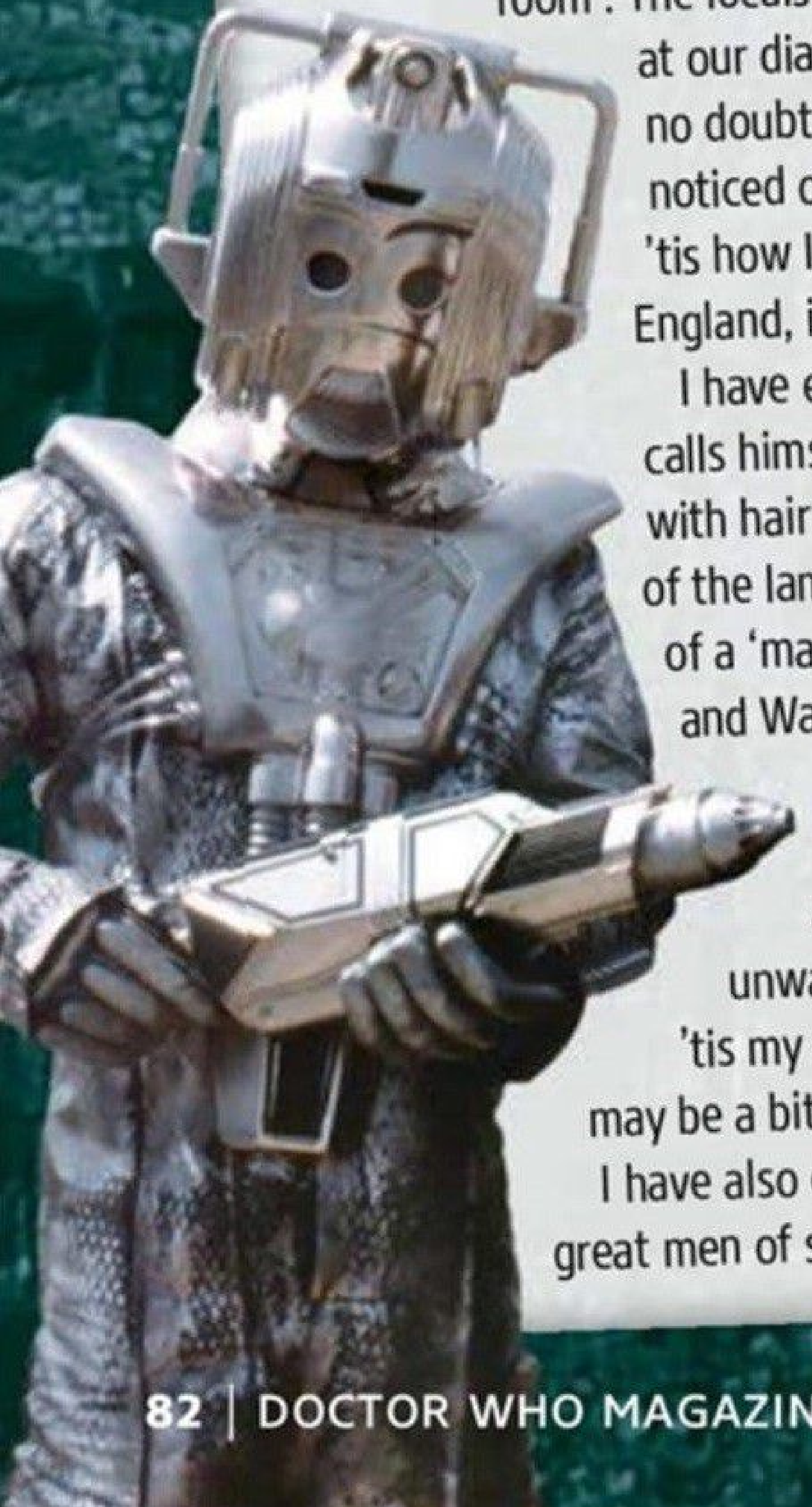
It worked! Richard and I have arrived in my house, but in the year of 1988, where it is now a 'tea room'. The locals didst not bat an eyelid at our diabolical materialisation, no doubt pretending not to have noticed out of embarrassment; 'tis how I know we still be in England, it has not changed a jot!

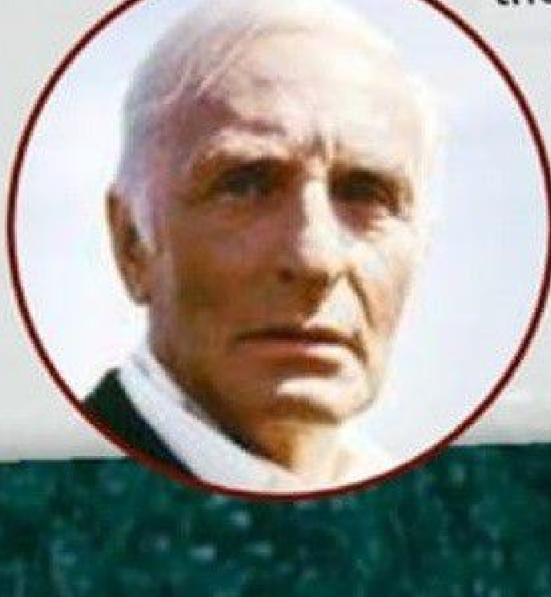
I have encountered one that calls himself De Flores. A man with hair as white as the fleece of the lamb. He speaks much of a 'master race', 'the Führer', and Wagner's *Der Ring des Nibelungen*.

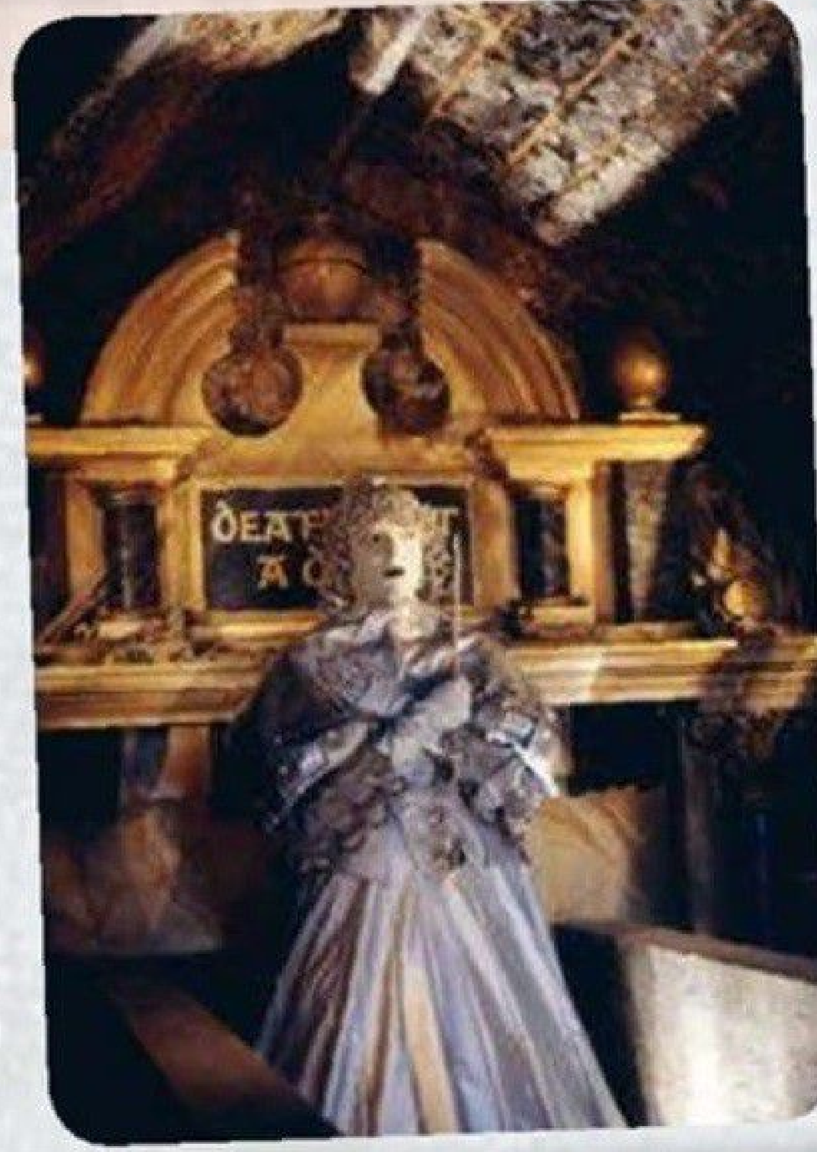
I desire not to arrive at conclusions unwarranted but 'tis my suspicion he may be a bit of a Nazi.

I have also encountered great men of silver. I know not what they are but I confess, had there been such men around in my day, my life would have been quite different. I should no doubt have recruited one as my henchman instead of Richard, who doth bleat like the sheep in the field, complaining about the air, taking fright at all he sees, and doing much unwarranted describing of what is in front of him.

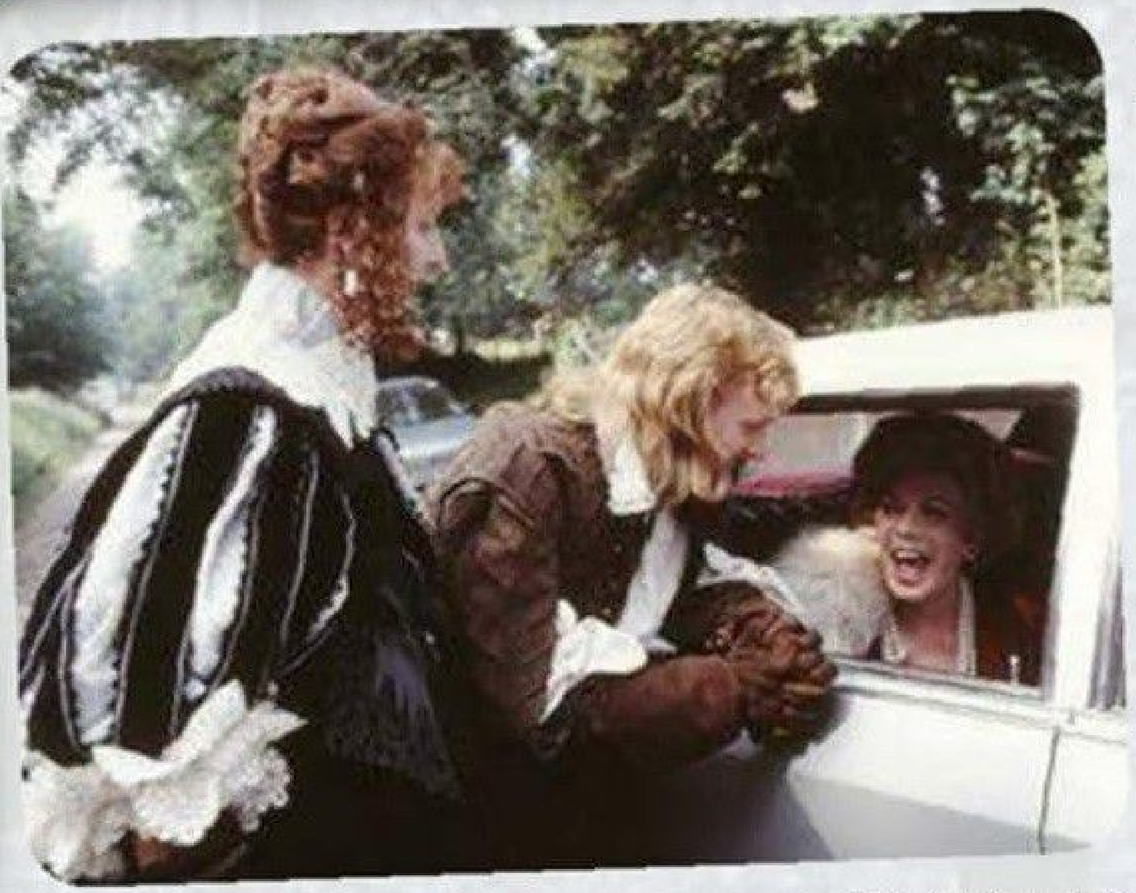
Whilst proceeding through Windsor, Richard and I were accosted by two rough youths as lacking in hair as they were lacking in wit, for they didst mistake Richard and I for two 'social workers'. I know not what 'social workers' are and can only surmise that they too must parade the streets dressed in 16th-century attire for such a confusion to have arisen. 'Twas wearisome to relieve them of this foolish notion, so instead I relieved them of their attire and hung them from a tree! They should think themselves fortunate I did not whimsically divest them of their lives as well as their britches!





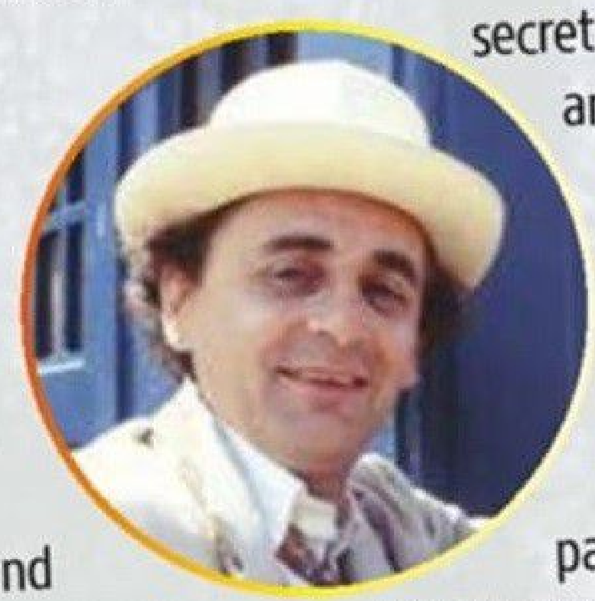


I have located my Nemesis! The creatures of silver concealed the statue within my tomb. I know not why, 'tis most strange. Mayhap they intend to confuse me with their stratagems. If that be so, they shall not triumph, for my stratagems be even more confusing! Nevertheless, 'tis fortunate that they didst bring the Nemesis here, for I foresaw that one day I would be trapped here and thus didst include a secret door for the cheating of death and the nipping out for a sly half.



Oh cruel fate, the silver creatures now have the Nemesis! But Richard has summoned us a carriage and we speed to Windsor. Our carriage is that of a Mrs Remington. Her manner is most vexing and 'tis fortunate for her we are in haste or she too would be trussed from a tree in her undergarments!

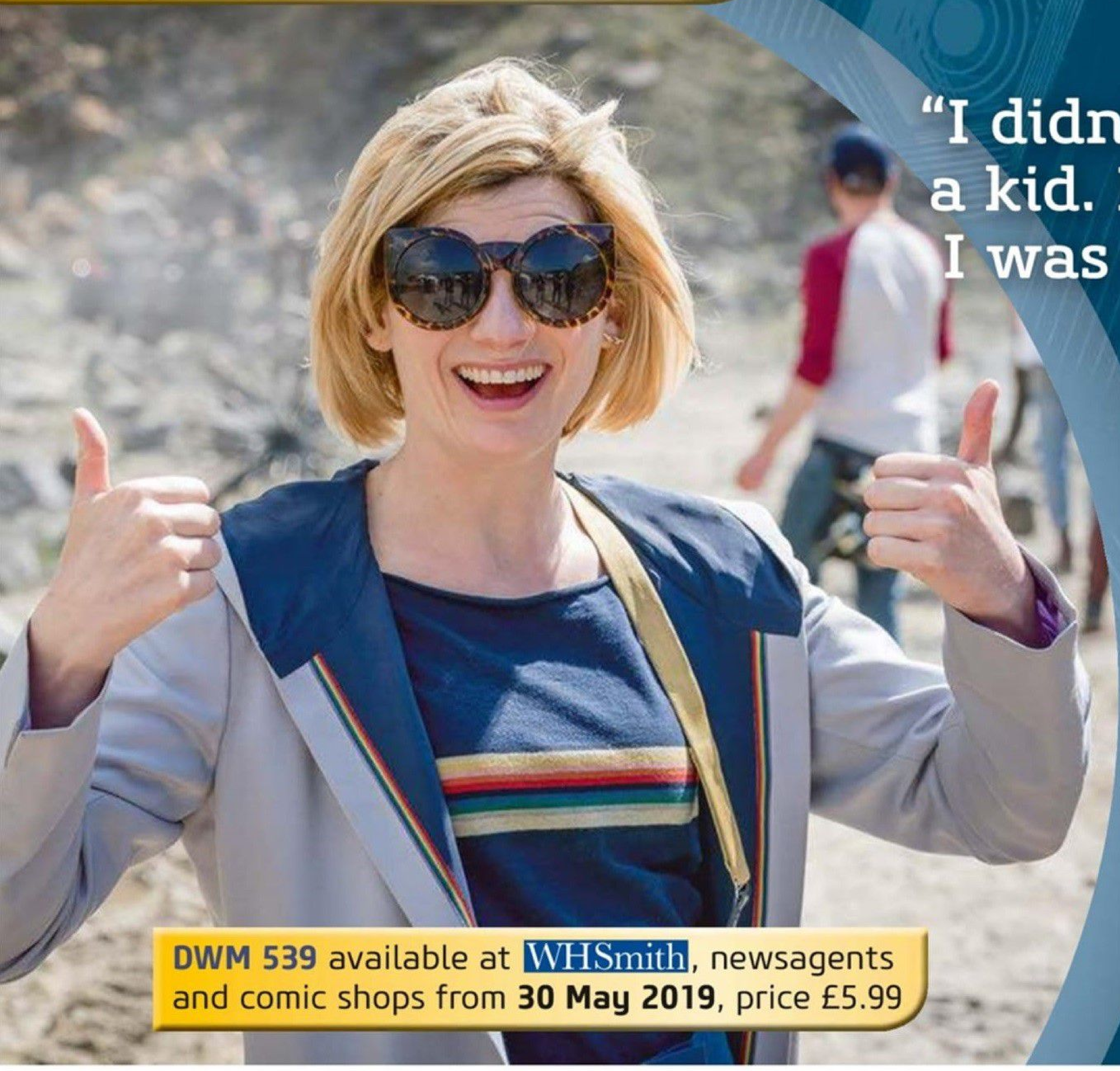
Doctor who? You wish to know of that predictable little man known as the Doctor, whose power is so secret? For I have found his secret out, and if he gives me not the Nemesis, I shall blow the lid off the whole thing! Yes, I shall tell of Gallifrey and the old time, and I shall speak of the looms, though they be not canonical, and the Doctor being half-human on his mother's side, though that be much disregarded. I shall tell of the Doctor's barn and his time cot from when he was a time tot, and that he left Gallifrey because of his fear of the coming of the hybrid, and that his name is a promise he made to himself to never be cruel or cowardly, and that nobody would ever understand it anyway, except children who can hear it sometimes if their hearts are in the right place and the stars are too. For I have perused the place of secrets, the 'TARDIS Wiki', and have cribbed from it most thoroughly.



I now must proceed to the Nemesis. It is alive, which means it is complete. All power, past, present and future, shall be mine. All things shall be mine; the big things, the small things, the things which are neither big nor small. Prithee, observe! My plan falls into place like a well-oiled game of chess. We ride to destiny!

As told to Jonathan Morris

Next Issue...



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JODIE WHITTAKER

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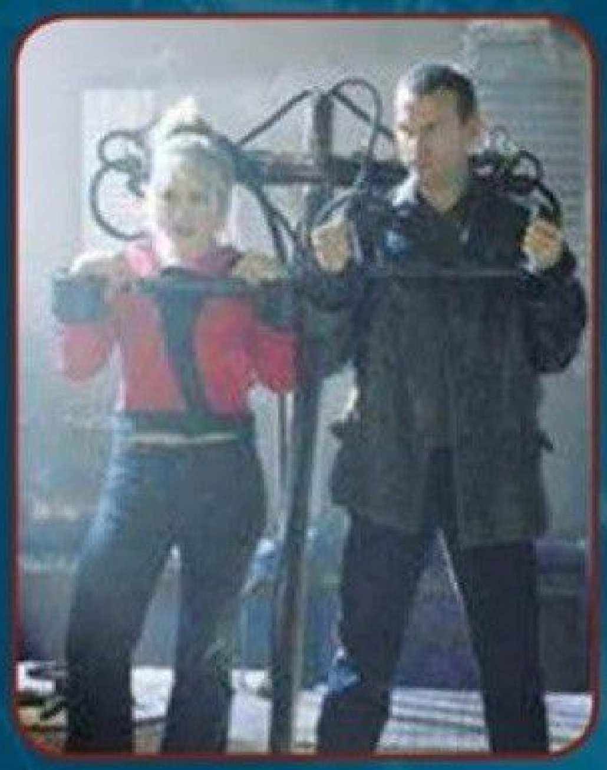

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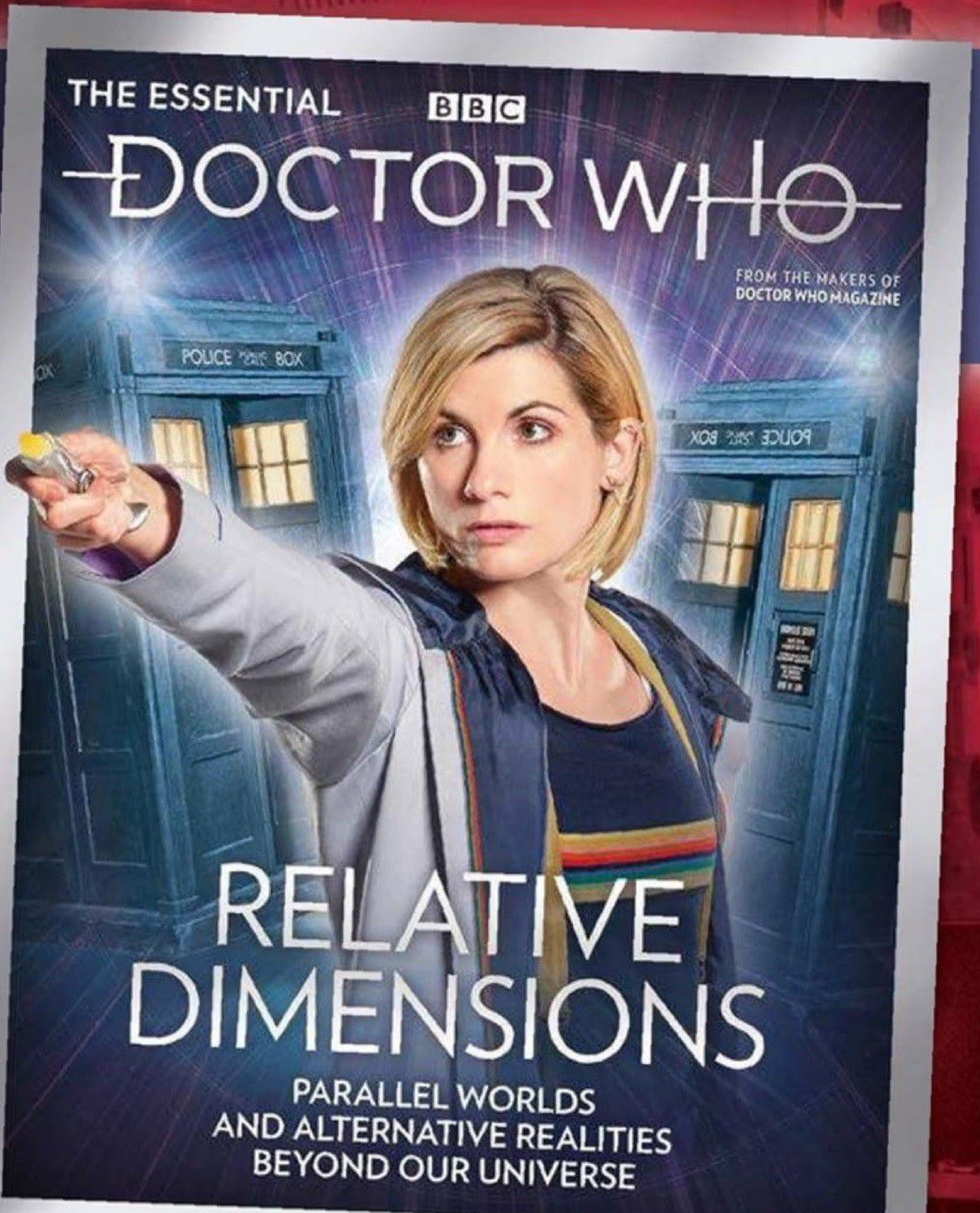
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